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Techniques Of High Magic
By
Francis King and Stephen Skinner

A Manual Of Self-Initiation

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Techniques of High Magic

A Manual of Self-Initiation

Francis King / Stephen Skinner



Techniques of High Magic

A Manual of Self-Initiation

Throughout the ages, people have been drawn to magicians, sorcerers, alchemists, and the mysterious powers they possess. The magicians of pharaohs' courts, the Magi of ancient Persia, Trismegistus, Appolonius of Tyana, Merlin, Paracelsus, Faust and Cagliostro are but a few of the great practitioners who have provided a model for students of the art.

Techniques of High Magic is a manual for self-initiation into the ancient and secret traditions of ceremonial magic. Magic is defined here as the art and science of using natural forces to achieve changes in consciousness and the physical environment. *Techniques of High Magic* is the first complete practical guide to the methods of hermetic occultism. It invites the reader into a new and potent universe filled with gods, angels, and spirits. Along with magical tools and instruments, invocations, and talismans, the reader will learn to use systems of divination such as the I Ching, the tarot, and geomancy. Techniques of astral projection and practical hints on elementary alchemy are also included. The authors' investigation is accompanied by clear formulae and comprehensive diagrams that help lead the reader toward mastery in the world of High Magic.



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## **Dedication**

To the Fox with belated appreciation

## **Acknowledgments**

We would like to thank Margaret Bain, Adelle Corrin and Beverley Lawton for their aid in preparing the manuscript, and Helene Hodge for proof-reading.



## Quote

Beloved Pan, and all ye other Gods who haunt this place, give me beauty in the inward soul; and may the outward and inward man be at one.

- Plato, Phaedrus, 279B



## 1 - The Meaning of Magic

Magic is not an easy thing to define and the word has many different meanings. Some people still associate it with the production of white rabbits from top hats, others with the dark superstitions of an ignorant peasantry yet others with the 'Black Mass' and 'unspeakable orgies' - whatever they may be.

When, however, the present-day occultist talks about magic he means something similar to, but by no means identical with, what an anthropologist is referring to when he writes of 'the magic of primitive peoples'.

For the purposes of this book, then, the word magic is primarily used in the same sense that it is defined by the overwhelming majority of contemporary magical practitioners 'the art and science of using little known natural forces in order to achieve changes in consciousness and the physical environment'. "We also use the word magic in a secondary sense as meaning the entire body of doctrines and techniques concerning the conjuration, nature and power of angels, spirits, demons and other non-human entities; the manufacture and consecration of wands, swords, and other instruments used by magicians in the performance of their art; ritual divination by such methods as geomancy; the manufacture and consecration of talismans; and the exploration of universes other than that with which we are familiar.

There are many schools of magic in existence today, but many of them ultimately derive from the same source (1) and almost all of them share the same four fundamental theoretical assumptions:

1. That the universe of the physical scientist is only a part, and by no means the most important part, of total reality.
2. That human will-power is a real force, capable of being trained and concentrated, and that the disciplined will is capable of changing its environment and producing supernormal effects.
3. That this will-power must be directed by the imagination.
4. That the universe is not a mixture of chance factors and influences but an ordered system of correspondences, and that the understanding of the pattern of correspondences enables the occultist to use them for his own purposes, good or ill.

The first of these basic axioms, that which affirms the physical world to be only one component part of total reality, must not be understood as a denial of the existence of matter. Most magicians believe as firmly in the existence of matter as any Marxist, but they regard it as only the 'densest' of a number of different types of existence, usually referred to as 'worlds' or 'planes'. The last-mentioned term is an unfortunate one, for it often leads those unfamiliar with occult terminology to conceive of the planes as being one above the other, rather like geological strata. The magician does not look upon them in this way; instead he regards them as interpenetrating and coexisting with one another - the so-called 'astral plane', for example, having the same spatial co-ordinates as the physical plane but, nevertheless remaining quite separate from it and obeying its own natural laws. In other words, 'the planes are discreet and not continuous'.

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[1] The Hermetic Order of the Golden Dawn was the most important single source of the modern magical tradition. For details of this Order see Dr Israel Regardie's Golden Dawn. (4 vols) Aries Press, 1937-1940, reprinted (2 vols) Llewellyn Publications, USA, 1969; Francis King, Ritual Magic in England. Neville Spearman, London, 1970; Francis King, Astral Projection, Magic and Alchemy. Neville Spearman, London, 1972; and R. G. Torrens, The Secret Rituals of the Golden Dawn. Aquarian, UK, 1972.

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Just how many of these other worlds and planes are supposed to exist depends upon which particular mode of classification the magician chooses to use. Today most of them prefer the fourfold classification of the Golden Dawn version of the Hebrew Qabalah and therefore refer to:

1. Atziluth, the Divine World Archetypal existence.
2. Brian, The Creative World, sphere of Archangels and other types of spiritual entity.
3. Yetzirah, the Astral World, lying immediately 'above' the plane of dense physical matter.
4. Assiah, the Material World, the plane of ordinary physical existence.

For the purposes of practical magic the Astral World (Yetzirah), is of greatest importance, for by the manipulation of its basic material, called by many occultists the Astral Light and bearing some resemblance to the orgone energy of Wilhelm Reich, occultists believe that they are enabled to exert control over dense matter and to produce changes of consciousness in themselves and others.

The magicians' belief in more than one plane of being implies the existence of more than one type of 'body' operating on those planes. Once again the vehicle of physical existence is thought of as being comparatively unimportant; it is what are usually referred to as 'the subtle bodies' that are of greatest interest to the practitioners of magic and, once more, their supposed number depends upon the preferred system of classification.

Thus those magicians who use the Golden Dawn's Qabalistic system habitually talk about 'the etheric body', thought of as almost physical in nature, a quasi-magnetic network of lines of force laying down the pattern to be followed by the physical body; of 'the astral body', which it is believed can be dissociated from the physical body and used by the magician to journey through the astral world; of 'the mental body'; of 'the spiritual body'; and of the Yechidah, or Divine Spark, the highest aspect of consciousness, the fraction of Godhead which is held to be the central core of each human personality.

(2)

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[2] See Chapter Ten for more details.

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For practical purposes it is, of course, the astral body in which the magician is most interested; he learns to project (dissociate) it, to transfer his consciousness to it, to use it for astral travel, and even to use it to communicate with astral entities. As readers of this book will discover for themselves, there is nothing either impossible or even particularly difficult in these curious procedures.

Whether or not the astral plane and the astral body enjoy any objective existence there is no doubt that the performance of certain traditional psycho-spiritual exercises produces a state of consciousness in which - at the very least - one appears to have transferred one's consciousness to a non-physical vehicle, one seems to enter a new universe with laws of its own, and one undergoes an intensely lucid 'dream' while still retaining one's freedom of action and normal powers of reasoning.

The second basic magical axiom, that which affirms the human will to be a force as real and effective as electricity or oil is well summarized in the following quotations:

'And the will therein lieth, which dieth not. Who knoweth the mysteries of the Will with its vigour? For God is but a great Will pervading all things by nature of its intentness. Man doth not yield himself to the angels nor to death utterly, save only through the weakness of his feeble will.'

'... in the Adept death can only supervene when the Higher will consenteth thereto, and herein is implied the whole Mystery of the Elixir of Life.'

The second of these quotations is from one of the instructional documents of the Hermetic Order of the Golden Dawn and was originally written by S.L. MacGregor Mathers. The first preceded one of Poe's most effective short stories and was attributed to Joseph Glanvill, the 17th century Platonist, demonologist and theologian. We have been unable, however, to trace it in any of Glanvill's published writings and we suspect that Poe invented it. In any case it splendidly sums up the magical doctrine of will-power.

For the magician it is imagination that directs the willpower, and fantasy that channels it into the flow of particular energy-path desired. This belief was admirably expressed by a certain Dr Berridge - Prater Resurgam of the Golden Dawn in a document entitled 'Flying Roll No. V:

'To practise magic both the Imagination and the Will must be called into action, they are co-equal in the work. Nay, more, the Imagination must precede the Will in order to produce the greatest possible effect.

The Will unaided can send forth a current, and that current cannot be wholly inoperative; yet its effect is vague and indefinite, because the Will unaided sends forth nothing but the current of force.

'The Imagination unaided can create an image and this image must have an existence of varying



duration; yet it can do nothing of importance unless vitalized and directed by the Will.

'When however, the two are conjoined - when the Imagination creates an image - and the Will directs and uses that image, marvellous magical effects may be obtained.' (3)

The doctrine of correspondences is perhaps the most difficult of the magical axioms to fully understand. It ultimately derives from the Neo-Platonic conception of each man or woman as a microcosm (a 'little universe') that is to say as a reflection of the macrocosm - the cosmos as a whole. It is believed that every factor present in the universe is also present in the soul of man, that - to use a phrase beloved by some magicians - 'the aura of a man is a magical mirror of the universe'.

Since magicians believe that the soul is the universe in miniature they also believe that it is possible to link any factor in the individual psycho-spiritual make-up with the corresponding factor in the universe at large. In other words, to call down a natural force to strengthen that same force in the individual soul; technically this process is called invocation.

The actual techniques of invocation involve the magician in the use of one or the other of the traditional systems of classification. Today the system used by most Western occultists is based on a 32-fold classification (4) and printed tables of the major correspondences are available, notably in Aleister Crowley's Liber 777 and Dr Israel Regardie's Golden Dawn. The advanced magician, however, uses such tables only as a basis for his own mental activity; he transforms a portion of his mind into an invisible card-index and sorts every fact known to him onto one or other of the thirty-two available 'cards', each of which correlates with a natural force.

Thus the colour orange, the numeral eight, fish, snakes, white wine, the planet Mercury, books, science, wisdom, knavery, and many other things are all held to relate in one way or another to the natural force which the ancient Greeks personified as Hermes and the ancient Egyptians as Thoth, Lord of magic, writing and wisdom. Using this technique the magician who desires access to some rare book, or knowledge of some arcane science, endeavours to reinforce the 'Hermes factor' in the universe in relation to his specific objective.

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[3] The full text of the document quoted above may be found in Francis King's, Astral Projection, Magic and Alchemy. Samuel Weiser, New York, and Neville Spearman, London, 1972.

[4] Based on the Ten Sephiroth and Twenty-two Paths of the Tree of Life of the Hebrew Qabalah.

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To this end he devises a ceremony to invoke Hermes, standing in an eight-pointed star drawn in orange chalk, sacramentally eating fish and drinking white wine, calling on Hermes by chanting the barbarous Names of Power traditionally associated with that deity, etc. (5) Having focused the 'Hermes factor' he allows it to dissipate its energy through the channel he has created, and in doing so it sets in motion the causes which result in the book falling into the hands of the magician.



The four basic doctrines of magic and their inter-relationship were summed up by Paracelsus in the following words:

The astral currents created by the imagination of the Macrocosm act upon the Microcosm and produce certain states in the latter, and likewise the astral currents produced by the imagination and will of man produce certain states in external Nature; and these currents may reach far, because the power of the imagination reaches as far as thought can go. The physiological processes taking place in the bodies of living beings are caused by their astral currents and the ... changes taking place in the great organism of Nature are caused by the astral currents of Nature as a whole.

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[5] Full practical instructions for invocation are given in Chapter Thirteen.

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The astral currents of either act upon the other, either consciously or unconsciously; and if this fact is properly understood it will cease to appear incredible that the mind of man may produce changes in the universal mind ... or that evil may be changed into good by the power of Faith. Heaven is a field into which the imagination of man throws the seeds.' (6)

Such then, are the four theoretical premises on which contemporary occultists base their magical activities. Many occultists would regard them as 'true' in the ordinary sense of that word, but some would look upon them as no more than reasonable working hypotheses. J.W. Brodie-Innes, an adept active in the early part of the present century, took the latter point of view and wrote:

'Whether the Gods, the Qliphothic forces' (ie the evil demons of the Hebrew Qabalah) 'or even the Secret Chiefs' (ie the supposed invisible superhumans who are believed to direct the activities of authentic magical fraternities) 'really exist is comparatively unimportant; the point is that the universe behaves as though they do. In a sense the whole philosophy of the practice of magic is identical with the Pragmaticist (sic) position of Pierce the American philosopher.'

Few readers of this book, however, are likely to wish to busy themselves with such intellectual subtleties. Rather will they wish to experiment themselves with the practical techniques of the magical art; the following chapter describes the first steps that must be taken.

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[6] Fuller details of Paracelsus' magical theories and techniques are to be found in his *Archidoxes of Magic*. Askin Publishers, London, 1975.

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## 2 - First Steps in Magic

It is apparent that one cannot become a practising occultist until one has somewhere to practise - a 'magical Temple' of one's own.

This does not mean, however, that the would-be magician has to waste his or her substance in purchasing a disused chapel or castle. Nor does he even have to have a room especially set aside for occult purposes; all the better if he can, of course, but with a little effort a perfectly ordinary bed-sitting room can be adapted to the secondary function of being a magical Temple.

Carrying out this adaptation doesn't involve cluttering your room with the assorted occult junk - astrological charts, skulls, reproductions of Egyptian sculpture, or photographs of Aleister Crowley with a bath-towel wrapped around his head - which too many people seem to find attractive. This sort of thing may serve to impress your friends and acquaintances with your Hermetic wisdom, or your total lack of aesthetic sense, but will not be found helpful in your occult work. For the confusion of symbols will make it much more difficult to employ the controlled imagination, the basis of all magical success.

Apart from your magical implements, the actual working tools of your craft, (1) the only essential items are a small table (preferably square in shape), a black covering for that same table, and either four canvases on stretchers - the type of canvases used for oil painting - or four large pieces of white cardboard.

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[1] Full instructions for the manufacture and consecration of these are contained in Chapters Four and Seven.

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The table will serve as your altar when it has its black covering upon it; when uncovered it can serve in any mundane capacity which happens to suit your personal convenience, although it is preferable to have a table set aside exclusively for this purpose.

On your canvases (or your pieces of cardboard) you should now proceed to paint the symbols of the Magical Elements -Earth, Air, Fire and Water. These are not, of course, elements in the chemical sense. Rather are they the symbolic representation of certain psycho-spiritual qualities present in both the individual human being and in the universe as a whole. It is these occult Elements which are referred to in everyday speech when it is remarked that someone has 'airy ideas', or 'a fiery temperament' or is 'a bit earthy'.

The symbols to be painted are as follows:

- For Earth: A yellow square
- For Air: A blue circle

- For Fire: A red equilateral triangle, apex upwards
- For Water: A silver crescent 'on its back', ie with the concave part upwards.

They should be painted as brightly as possible; good quality oil paint, enamel paint and poster paint are all excellent for this purpose, but ordinary water-colours should be avoided, they are far too wishy-washy.

It is worth adding that both these symbols, technically known as tattwas (2) and the colours employed are of Indian origin and are not really part of the occidental tradition, being derived from a Tantric treatise translated into English by a Theosophist named Rama Prasad. Over the last ninety years, however, they have been thoroughly assimilated into the synthetic structure of Western magic and should be found perfectly suitable for their intended purpose. If, however, you want to be a purist you can replace them with the Kerubic astrological sigils as follows:

- For Earth: The sigil of Taurus  painted black
- For Air: The sigil of Aquarius  painted in yellow.
- For Fire: The sigil of Leo  painted in red.
- For Water: The sigil of Scorpio  painted in blue.

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[2] See Chapter Six for an explanation of these symbols.

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Once again, the colours employed should be as brilliant as possible. (3)

When you employ your room as a Temple your symbols should be placed as follows:

- Earth symbol: In the North
- Air symbol: In the East
- Fire symbol: In the South
- Water symbol: In the West

It doesn't particularly matter exactly where a symbol is placed as long as it is in the right quarter and visible to you when you are standing in the middle of the room facing it; so you can, for example, either pin it on the wall at eye level or simply prop it against the skirting board. If, of course, you are fortunate enough to have a room that can be devoted exclusively to magical purposes you can attach your symbols permanently to its walls or even, should you have the required skill, paint them in tempera as murals.

Having painted your symbols and acquired your altar it is time to consider what you should wear while performing your magic. Strictly speaking there is no reason at all why you should not wear your everyday clothes, be they a dark suit with collar and tie, or jeans and sweatshirt. In practice, however, it makes the work of the imagination and the building up of a secondary magical personality much easier if you have a garment, or garments, worn only when you are engaged in occult work.

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[3] The colours can be counter-charged by providing backgrounds of the complementary colours. Thus the background for Earth would be White; for Air, purple; for Fire, green; and for Water, orange.

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Once again, there is no need to involve yourself in great expenditure. If you wish to do so, you can, of course, go to a specialist tailor and have 'magical' robes made for you; these are usually vaguely oriental, rather like the full-dress uniform of an Admiral in the Saudi Arabian navy. A home-made tabard - that is to say, a poncho worn belted - will usually be found far more satisfactory. Make it in the following way: get a length of cloth a little wider than yourself and a little less than twice the height between your shoulders and your ankles.

The cloth can be black, white or some primary colour (4) but should not be patterned, for this tends to distract the attention. Fold the material in half, cut a half circle along the fold (for your head), put the poncho on, tie a sash around your waist and you have a magical robe. Should this simple task exceed your dress-making capacity buy a coloured dressing-gown (once again, not patterned) and make this your invariable garb for your occult activities.

Just as you will find that having some particular garment associated exclusively with the magical aspect of your daily activities helps your creative imagination to transform an ordinary room into a Temple of the gods, so you will find that the traditional custom of adopting a 'magical motto' - a new name, symbolising your occult life - will aid you in the task of building up your magical personality. This motto 'is not', in the words of an instructional manuscript of the Golden Dawn, 'a name given to the outer man's body, but an occult signifier of the aspiration of his soul'.

Choose, therefore, some motto which expresses your own hopes, your own ideals. (5) Traditionally such mottoes have almost invariably been expressed in the Latin language -Perdurabo, 'I shall endure', and De Profundis ad Lucent, 'Out of the depths to the Light', are examples - but there is no good reason why such mottoes should not be in English, French or Italian. So choose any motto that expresses your own inmost nature. At a pinch you can do without any motto, taking as your magical name that of some hero or legendary magician whom you happen to admire and whose biography, real or imaginary, appeals to something in your essential self.

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[4] Coloured robes should strictly be reserved for particular planetary operations.



[5] Ideally this motto should be of your own construction, but if your languages are shaky then for ideas you could refer to the list of magical mottoes used by some members of the Golden Dawn, printed in R.G. Torrens, *The Secret Rituals of the Golden Dawn*. Aquarian Press, London, 1973, or the Latin motto/phrase lists in any good dictionary.

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Having chosen your name it is now advisable to dedicate yourself to magical studies with an oath. It is best to make this oath-taking as solemn as possible, otherwise the whole thing becomes a little like adolescent play acting. You can either devise your own ceremony or use the following rite:

Wearing your magical robe, with the symbols of the Elements on the walls of your temple, stand before your altar facing East. On the altar is placed whatever symbol or book is holy for you if you are a Christian, a Bible or a Crucifix; if a Muslim, a copy of the Koran; if a devotee of the fertility religion of witchcraft, a Book of Shadows; if a follower of Aleister Crowley, a copy of *The Book of the Law*; and so on.

Raising your right hand, palm outwards, slightly above your head say:

'I, ..... (the name to be inserted here should be your new magical name, not your name in everyday life) do this day solemnly promise and swear before these symbols of Air, (turn to face South) of Fire, (turn to face West) of Water, (turn to face North) of Earth, (turn to East again and drop hand to rest on altar symbol) and by the sacred symbol on this my altar of Magic, that, with Divine permission, I will from this day forward apply myself unto the Great Work, which is so to purify and exalt my spiritual nature that with the Divine Aid I may at length attain to be more than human, and thus gradually raise and right myself to my Higher and Divine Genius, and that in this event I will not abuse the great power entrusted unto me. I further solemnly pledge myself not to debase my knowledge of practical magic to purposes of evil; raise hand from symbol, throw arms wide so that you are standing in the position of one crucified) Lords of the Four Quarters, witness this mine solemn oath!'

This is the conclusion of this simple ceremony; there is no formal closing - simply disrobe and dismantle your altar.

At the stage of occult development you have now reached there now arises an obstacle; a strong temptation to do no real practical work - to put off such actual experimentation until one has 'read a few more books' or 'acquired some more magical equipment'. To give in to this temptation is fatal. From postponing one's activities from day to day one goes on to postpone them from week to week, from month to month and eventually from year to year. It is essential that this should not happen, that you should start your actual magical work now.

It is most important to commence by establishing a rhythm of work, a regular practice which one performs every day no matter what circumstances arise. This makes the student continually aware that magic is a part of his life, not a 'once in a blue moon' experiment, strengthens his determination and at

the same time increases his powers of visualization and concentration.

The best exercise for regular use, if possible at the same hour each morning or just before retiring at night, is the Lesser Banishing Ritual of the Pentagram. This should be gradually learnt by the student, beginning with just the Qabalistic Cross and gradually adding each section, the inscription of the pentagram, and the invocation of the Archangels, as he becomes proficient in the proceeding section. For details of this ritual refer to Appendix I.

Having established this regular ritual, which the student would do well to maintain as a permanent practice, it is necessary to obtain a Diary, which is to be used to record the exact time of the Ritual and its degree of success, that is the ease with which it was performed, and the resulting 'feel' of the place of working.

This Magical Diary (6) should also be used for entering full details of all other work done, written up at the time it is done, rather like a scientific record, a record which will become increasingly valuable to the aspiring magician as time goes on.

In the meantime, with this regular practice begun, the student should commence specific experiments. There can be no better way of commencing practical magic and, at the same time, developing your intuitive ability than the practice of ritual divination - the transformation of fortune-telling into Magic.

[6]A large diary already divided up by date is useful because it necessitates an entry every day (even if only a negative one). However, some practitioners prefer a blank minute book which they can date as they go along, thus allowing much greater flexibility of space, according to the amount of work in hand. The first is probably the better choice for the beginner.

### 3 - Divination as Magic

At its crudest divination can degenerate into vulgar fortune-telling - the fatalistic belief that the future is immutable, that man has no control over his destiny, that what is to come may be foretold by the mechanical application of a particular set of rules. Such superstition has nothing in common with genuine occultism (although it might be compatible with the theology of Augustine or Calvin) and was denounced in the Chaldaean Oracles of the pseudo-Zoroaster.

'Direct not thy mind', wrote the mystic, 'to the vast surfaces of the earth; for the Plant of Truth grows not upon the ground. Nor measure the motions of the Sun, collecting rules, for he is carried by the Eternal Will of the Father, and not for your sake alone. Dismiss from your mind the impetuous course of the Moon, for she moveth always by the power of Necessity. The progression of the Stars was not generated for your sake. The wild aerial flights of birds give no true knowledge, nor the dissection of the entrails of victims; they are all mere toys, the basis of mercenary fraud; flee from these if you would enter the sacred paradise of piety where Virtue, Wisdom and Equity are assembled.'

Most magicians would be in agreement with 'Zoroaster's' strictures but do, nevertheless, accept divination as a method of (a) examining the full potentiality of a given situation (ie ascertaining some of its many possible outcomes) (b) deciding which of the infinite series of choices open to them they shall take, and (c) developing their own intuitive faculty. Exactly how divination works is uncertain and, before we go on to give detailed instructions regarding the techniques which we consider unequalled in their ability to develop the magical intuition, we shall briefly outline the nature of the currently fashionable theory and contrast it with more traditional hypotheses.

One traditional Chinese explanation of how the I Ching and all other methods of divination work is simple enough; it is that the physical manipulations involved in obtaining an answer to a question are not in any sense random or accidental but bear a direct relationship to the full cycle of happenings, cause and effect, to which both question and answer belong. By its very nature such an explanation is unprovable - but it is quite as good an explanation as any other - and bears a considerable resemblance to certain aspects of C.G. Jung's theory of synchronicity, one of the two fashionable western theories which seek to provide a rationale for divinatory systems.

Before making some examination of the concept of synchronicity, it is worth taking a brief look at the other western theory regarding divination. It is a theory that until a few years ago was confined to, at the most, a few hundred occultists but is now, thanks to the increasing popularity of the formerly neglected writings of Aleister Crowley, becoming more widely known. The theory is concerned with what Crowley and his teachers in the Golden Dawn called 'Intelligences'. Crowley described these Intelligences and his theory of divination as follows:

'We postulate the existence of intelligences, either within or without the diviner of which he is not immediately conscious. (It does not matter whether the communicating spirit so-called is an objective entity or a concealed portion of the diviner's mind.) We assume that such intelligences are able to reply correctly - within limits - to the questions asked.

'We postulate that it is possible to construct a compendium of hieroglyphs sufficiently elastic in



meaning to include every possible idea, and that one or more of these may always be taken to represent any idea. We assume that any of these hieroglyphs will be understood by the intelligences with whom we wish to communicate in the same sense as it is by ourselves. We have therefore a sort of language. One may compare it to a lingua franca which is perhaps defective in expressing fine shades of meaning, and so is unsuitable for literature, but which yet serves for the conduct of daily affairs in places where many tongues are spoken ....

'We postulate that the intelligences whom we wish to consult are willing, or may be compelled to answer us truthfully.'

Although the theory outlined above is particularly associated with Crowley it must be emphasised that it did not originate with him but was derived from the teachings of the Hermetic Order of the Golden Dawn.

The followers of C.G. Jung appear to be under the impression that the concept of synchronicity - the theory that everything occurring at a certain moment of time has the qualities of that moment of time (1) - originated with their hero. Certainly Jung evolved his theory independently of the occult tradition, but synchronicity, or something so like it as to be almost indistinguishable from it, has been a common-place of Western occultism for at least 150 years and probably a great deal longer.

At least one early 19th century astrologer boldly stated that he did not believe that the planets influenced mankind directly but rather that they simply corresponded to the various conditions of men in the same way that the hands of his clock corresponded to his appetite for food; 'Mars in the second house of a geniture'. (2) he wrote 'indicates that the native will have no great estate in the same way that the hands at ten of the clock indicate that I want bread and cheese.' Such an attitude is close to that of Jung who outlined his synchronistic rationale for the I Ching and other divinatory systems in the following words:

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[1] This is merely a special case of, and arises out of the general theory of synchronicity which considers causality as a statistical, and not an absolute truth and 'takes', to use Jung's own words, 'the coincidence of events in space and time as meaning something more than mere chance, namely a peculiar interdependence of objective events among themselves as well as with the subjective (psychic) states of the observer or observers'.

[2] ie in the horoscope of an individual.

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'... when one throws the three coins, or counts through the forty-nine yarrow stalks, these chance details enter into the picture of the moment of observation and form a part of it .... With us it would be a banal and almost meaningless statement (at least on the face of it) to say that whatever happens in a given moment possesses inevitably the quality peculiar to that moment. This is not an abstract argument but a very practical one. There are certain connoisseurs who can tell you merely from the



appearance, taste and behaviour of a wine the site of its vineyard and the year of its origin. There are antiquarians who with almost uncanny accuracy will name the time and place of origin and the maker of any objet d'art or piece of furniture on merely looking at it. And there are even astrologers who can tell you, without any previous knowledge of your nativity, what the position of the sun and moon was and what zodiacal sign rose above the horizon in your moment of birth. In the face of such fact' (sic!), 'it must be admitted that moments can leave long-lasting traces.

'In other words, whoever invented the I Ching was convinced that the hexagram worked out in a certain moment coincided with the latter in quality no less than in time. To him the hexagram was the exponent of the moment in which it was cast - even more so than the hours of the clock or the divisions of the calendar could be inasmuch as the hexagram was understood to be an indicator of the essential situation prevailing in the moment of its origin.'

This is probably as clear an outline of the synchronistic theory of divination as it would be possible to write (which isn't saying a great deal) but it is highly unsatisfactory in almost every respect.

Jung's last paragraph seems to imply that Chinese devotees of divination were possessed of a theoretical outlook identical with that of Jung himself and this is simply not true. For while, as we have said before, one traditional Chinese theory does bear some resemblance to Jungian synchronicity it is clear that many Chinese students of the I Ching and other similar divinatory systems had an outlook very similar to that associated with Aleister Crowley, believing that the implements used in divination were themselves possessed of a peculiar magical virtue, were 'spirit like' and given to man as a divine gift 'Heaven produced the spirit-like things' says one commentator on the I Ching.

As for the general theory of synchronicity it must be said that natural laws are not merely statistical - although, of course, they are often formulated on the basis of statistical analysis that a formula such as  $E=mc^2$  is true yesterday, today and forever, and that if the theory was not true there could be no chemistry, no physics and no mathematics. The fact that such a distinguished physicist as Wolfgang Pauli could take the theory seriously proves nothing except that physicists are sometimes philosophically (as they are sometimes politically) illiterate!

But in the last analysis it is relatively unimportant why divination works; the important thing is that it does work - for the occultist there can be no better method of developing the magical intuition.

Divination in this context is no longer an operation of low magic, of fortune-telling. Although the beginner is compelled to use the 'traditional' meanings of the cards (if it be Tarot divination), geomantic figures (if it is geomancy) or hexagrams (if the I Ching is used) it is merely a 'stand in' till the instrument of divination 'comes alive' in the hands of the diviner. When this happens, and the diviner feels completely at home with the method of divination being practised, then is the time for the intuition to come into play: the traditional meaning then becomes subservient to the inner promptings of the diviner. As Dr Regardie put it in his admirable preface to his collection of the Golden Dawn papers: (3)

'Again, while divination as an artificial process may be wholly unnecessary and a hindrance to the refined perceptions of a fully developed Adept, who requires no such convention to ascertain whence

a thing comes and whither it is going, yet these aids and stimuli have their proper place for the Neophyte. For those in training they are not only legitimate but useful and necessary.'

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[3] Dr Israel Regardie, The Golden Dawn. (4 vols in 2) Llewellyn, USA, 1969. Vol 1 p77.

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There are, of course, literally hundreds of methods of divination that are available to the aspiring magician, but, as has previously been remarked, there is a tendency for the beginner in practical occultism to become airy-fairy, to retreat from the world of matter into an astral never-never land of woolly pseudo-idealism. To counteract this tendency it is desirable that the mode of ritual divination employed by you should be as 'earthy' as possible; ritual geomancy, the application of certain elements of astrological techniques to physical earth instead of to the planets and the constellations, is ideal for this purpose.

Theoretically geomancy is carried out by the occultist in collaboration with the 'Gnomes', in other words the elemental spirits of Earth; whether you choose to regard these beings as objective entities or as parts of your own unconscious mind is, of course, entirely up to you - in either case it makes no difference to the methods employed or the results obtained.

## 4 - Making your Geomantic Instruments

Obtain an open-topped, square wooden box, or, alternatively, if you are a purist, make one for yourself. If you follow the latter course and want to be a real purist you can cut your own timber and manufacture your own glue; we have known at least one devoted occultist who did just that, but, alas, the magical results he achieved seemed in no way superior to those obtained by another esotericist of our acquaintance who used an old fruit box!

The dimensions of your box are not particularly important, but in practice anything over one foot six inches by one foot six inches will found to be impossibly unwieldy, and anything under six inches by six inches will prove 'fiddly' in use. Paint the outside of the box as follows:

- Bottom -/- Black
- Side Facing You -/- Citrine (brownish yellow)
- Side Facing Away from You -/- Black
- Right Hand Side -/- Russet (a reddish brown)
- Left Hand Side -/- Olive (brownish green)

There is no need to bother with the technical details of exactly why these are the colours used. At this stage it is sufficient to note that they pertain to one of the spheres of the qabalistic diagram known as the Tree of Life - Malkuth, the 'Sphere of the Elements' - and are formed by a particular mode by which the colours of some of the higher spheres are reflected into it. (1)

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[1] It is useful if at this stage in your magical career you read an elementary text on the Qabalah, simultaneously with your practical progress, in no way neglecting the latter for the former. Such a text is Dion Fortune's *Mystical Qabalah*, or Israel Regardie's *Garden of Pomegranates*. Both outline briefly much of the Qabalistic theory behind practical western magic. Charles Ponce's *Kabbalah* is an excellent historical and theoretical background which draws purely from qabalistic sources.

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Having completed the painting of your box fill it with either dry earth, peat, rock salt or - in many ways the most satisfactory - sand. Should the last be your choice of filler material it should be obtained from an inland site and not from the seashore for otherwise the symbolism would be incorrect; geomancy, it will be remembered, pertains to the Earth elementals and the instruments employed in its practical techniques should be as free as possible from any association with Water, Air or Fire.

The next step is the manufacture of your geomantic wand. Obtain a rounded stick, about a foot to eighteen inches in length, and sharpen one end. Once again, if you have a purist desire to do things the hard way you can go to almost infinite trouble in the process of manufacture of your wand - cutting it at sunrise on May morning from a hazel bush with one stroke of a knife that has never been used for any other purpose, for example - but all this sort of thing is entirely unnecessary, a hangover from the

traditions of the Middle Ages - and a length of dowelling purchased from a Do-It-Yourself shop should prove perfectly satisfactory.

Divided your wand into five equal segments and paint them as follows:

- Bottom (2) Segment -/- Black
- Second Segment -/- Russet
- Third Segment -/- Olive
- Fourth Segment -/- Citrine
- Topmost Segment -/- White

You have now completed the manufacture of the first of your magical implements and all that remains before you can begin to use them is their ritual consecration; in other words, the construction of a magical link between them on the one hand, and the Earth elementals on the other.

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[2] ie the pointed segment.

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Your first consecration will, inevitably enough, be comparatively crude in form. Nevertheless, if properly carried out it will be quite as effective as the more polished ceremonies you will carry out at a later stage of your occult career. The rite is as follows:

On the altar of your temple have (a) a glass or goblet half-full of water (a brandy glass is ideal); (b) two saucers, on the first of which is a little salt and on the second a little ash from a used joss-stick; (c) an unlit joss-stick in an improvised holder and (d) the geomantic box and wand.

Carry out the Qabalistic Cross and the Lesser Banishing Ritual of the Pentagram the details of which are set out in the Appendix on Pentagram Rituals. Make sure that this ritual is thoroughly mastered before proceeding. In fact it is worthwhile spending several weeks over daily practise of the Qabalistic Cross and Lesser Banishing Ritual of the Pentagram alone before passing on to the next step.

The next stage is the preparation of 'Holy Water', designed to be used in the ceremonial purification of your temple.

Face towards the North, standing to the South of your altar. Extend your right hand, palm downwards, over the salt and repeat the following prayer:

'May Wisdom abide in this salt and may it preserve my mind and body from all corruption. May all phantoms depart from it so that it may become a heavenly salt, salt of earth and earth of salt. May it feed the threshing ox and strengthen my hope with the horns of the Winged Bull! So mote it be.'



While you are repeating this prayer you must imagine as strongly as possible that a river of glowing whiteness is flowing from the palm of your hand into the salt.

Extend your hand over the ash, palm downwards as before, and say:

'May this ash return unto the fount of Living Water; may it become a fertile Earth; may it bring forth the Tree of Life.'

Moving to the eastern side of your altar but facing inwards (ie towards the West), add the salt and ash to the water in your glass and recite:

'In the salt of eternal wisdom, in the water of preparation, in the ash whence the new earth springeth, be all things accomplished unto the Age of the Ages. So mote it be.'

You have now completed the preparation of Holy Water; the rite you have used is one popular amongst present-day magicians and, to avoid mystification, it is worth adding that it is a modern adaptation of certain instructions incorporated into the Doctrine and Ritual of Transcendental Magic of the French occultist Eliphas Levi.

Take up your glass of Holy Water and, sprinkling a little with your fingertips as you go, make a complete circuit of your Temple in a clockwise direction, reciting as you do so the following words:

'So therefore first the Priest who governeth the works of Fire must sprinkle with the Lustral Water of the loud-resounding sea.'

Light your joss-stick, take it in your hand, and make another circuit of the Temple reciting:

'And when after all the phantoms have vanished thou shalt see that holy formless Fire, that Fire which darts and flashes through the hidden depths of the universe, hear thou the voice of Fire.'

Replace the joss-stick upon your altar and make three further clockwise circuits of your Temple, each time reciting the following Adoration:

'Holy are Thou Lord of the Universe. Holy art Thou whom Nature hath not formed. Holy art Thou, the vast and the mighty One, Lord of the Light and the Darkness.'

Stand before your altar facing North and make over the implements the Invoking Pentagram of Earth, (3) then recite the following prayer:

'O Thou Who are from everlasting, Thou Who hast created all things, and doth clothe Thyself with the forces of Nature as with a garment by Thy holy and divine Name Adonai whereby Thou art known especially in that quarter we name Tzaphon (pronounce Za-fon), the North, I beseech Thee to grant unto me strength and insight for my search after the hidden Light and Wisdom. I entreat Thee to cause Thy Archangel Auriel who governeth the works of Earth to guide me in the pathway, and furthermore

to direct Thine Angel Phorlakh (pronounce For-lak) to watch over my footsteps therein.

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[3] See Appendix I and II for these and subsequent Pentagrams and Hexagrams.

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'May the Ruler of Earth, the powerful Prince Kerub, by the gracious permission of the Infinite Supreme increase and strengthen the hidden forces and occult virtues of these geomantic implements so that with them I may be enabled to perform aright those divinatory operations for which they have been fashioned. For which purpose I now perform this mystic rite of consecration in the Divine Presence of ADONAI.'

Raise your hand and trace once more the Invoking Pentagram of Earth. Then read aloud the following Invocation of the King. (4)

'In the Three Great Secret Holy Names of God borne upon the Banners of the North, EMOR DIAL HCTGA (pronounce Em-or-r Di-a-l Hec-tay-gah), I summon Thee, Thou great King of the North ICZHICIAL (pronounce Ik-zod-hitch-ial) to attend upon this ceremony and increase its effect, whereby I do now consecrate these divinatory instruments. Confer upon them the utmost occult might and virtue of which Thou mayest judge them to be capable in all divinatory works of the nature of Earth.'

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[4] The Invocation of the King pertains to the Enochian magical system. This is of great complexity and in spite of its undoubted appeal for even beginners in magic it is best that it should be left alone except by advanced students. There is no reason, however, why the Enochian Names of Power should not be employed as they are in the above Invocation and in the Invocation to the Six Seniors which follows. Complete details of the Enochian magical system, taken from unpublished manuscripts is soon to be published in Enochian Magic by Stephen Skinner. See also A True and Faithful Relation of What Passed for Many Yeers between Dr John Dee ... and some Spirits, ed Meric Casaubon. Askin Publishers, London, 1974.

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Raise your hand and trace over the implements the Hexagram of Saturn (5) and read the following Invocation of the Six Seniors:

'Ye Mighty Princes of the Northern Quadrangle, I invoke ye who are known to me by the honourable title and position of rank of Seniors. Hear my petition, O ye mighty Princes the Six Seniors of the Northern Quarter of the Earth who bear the names of:

Laidrom Alphctga Aczinor Ahmlicv Lzinopo Liiansa (pronounce Lay-ee-drom Al-pay-hay-see-tay-ga

Ac-zod-in-or Ah-m-el-ee-see-vee El-zod-ee-en-oh-poh El-ee-ee-ah-en-sa)

and be this day present with me. Bestow upon these geomantic implements the strength and purity whereof ye are masters in the Elemental Forces which ye control that their outward and material form may remain a true symbol of their inward and spiritual force.'

Read the following Invocation of the Enochian Angel of Fire of Earth whilst tracing the Invoking Pentagram of Earth over the implements:

'O Thou glorious Angel Naaom (pronounce En-ay-ay-om), Thou who governest the fiery essences of the Earth, I invoke Thee to bestow upon these geomantic implements the magical powers of which Thou art sovereign, that by their help I may carry out divinatory works of the nature of Earth.'

Trace once more the Invoking Pentagram of Earth over the implements and read the Invocation of the Enochian Angel of Water of Earth:

'O Thou glorious Angel Nphra (pronounce Enn-pee-heh-rah), Thou who governest the moist and fluid influences of Earth, I invoke Thee to bestow upon these geomantic implements the magical powers of which Thou art sovereign, that by their help I may carry out divinatory works of the nature of Earth.'

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[5] See Appendix II.

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Trace the Invoking Pentagram of Earth over the implements and read the Invocation of the Enochian Angel of Air of Earth:

'O Thou glorious Angel Nboza (pronounce En-bo-zod-ah), Thou who governest the airy and delicate essence of Earth, I invoke Thee to bestow upon these geomantic implements the magical powers of which Thou art sovereign, that by their help I may carry out divinatory works of the nature of Earth'

Trace the Invoking Pentagram of Earth over the implements and read the Invocation of the Enochian Angel of Earth of Earth:

'O Thou glorious Angel Nroam (pronounce En-ro-ah-em), Thou who governest the dense and solid Earth I invoke Thee to bestow upon these geomantic implements the magical powers of which Thou art sovereign, that by their help I may carry out all divinatory works of the nature of Earth.'

Trace the Invoking Pentagram of Earth over the implements.

This completes the consecration of your geomantic implements; they can now be considered as 'charged' with the magical powers attributed to the element of Earth and, except when in use, should

be kept wrapped in black cloth. Traditionally silk or linen have been used for this purpose.

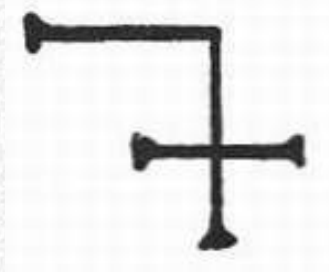


## 5 - Geomantic Divination

Take a clean piece of paper and on it (a) write out in full the question you wish to be answered (b) draw an invoking pentagram of Earth within a circle, taking care to inscribe the circle first:



and in the centre of the pentagram draw one of the sigils of the planetary 'Ruler', in accordance with the following key:



*Use the Sigil of Taphthartharath*

If the question be of the astrological nature of Mercury - that is to say concerned with science, learning, trickery, theft, knowledge, fish, books, etc. (1)

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[1] Any good astrological textbook will give details of the further attributions of Mercury and the other planets which succeed it in this table. In many cases it will be found that the question can be attributed to more than one of the planets; use the sigil that seems most relevant to you.



*Use The Sigil Of Kedemel*

If the question be of the astrological nature of Venus - that is to say concerned with love, music, pleasure, luxury, doves, etc.



*Use The Sigil Of Chashmodai*

If the question be of the astrological nature of Luna - that is to say concerned with travelling, fishing, childbirth, reproduction, gynaecology, etc.



*Use The Sigil Of Sorath.*

If the question be of the astrological nature of Sol - that is to say concerned with music, feasting, success, power, rulership over others, etc.



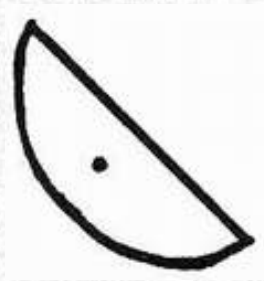
*Use The Sigil Of Bartzabel*

If the question be of the astrological nature of Mars - that is to say concerned with war, struggle, fighting, victory, weapons, shooting, etc.



*Use The Sigil Of Hismael*

If the question be of the astrological nature of Jupiter - that is to say concerned with good fortune, general happiness, church matters, holding office in an organisation concerned with spiritual matters, etc.



*Use The Sigil Of Zazel*

If the question be of the astrological nature of Saturn - that is to say concerned with gardening, farming, crops, sorrow, bereavement, death, legacies, long standing problems, etc.

### **Geomancy In Practice**

Take your geomantic box draw the same sigil, circle and pentagram in the sand and then with the wand make a random number of digs into the earth. Invoke the Planetary Ruler by repeating his name. Count the digs and make a note of the number on the paper. Repeat this until you have in all a column of sixteen numbers - for example:

15

15

16

14

—

15

16

15

14

—

12

6

9

7

—

10

11

10

10

—

which you separate into four groups, each of four numbers, exactly as shown above.

By the side of each odd number make a single cross, by the side of each even number make two crosses; thus in the example shown above you will have:

| <i>Number of Dots</i> | <i>Geomantic Figure</i> |   | <i>Name of Figure</i> |
|-----------------------|-------------------------|---|-----------------------|
| 15                    |                         | X | Fortuna Minor         |
| 15                    |                         | X |                       |
| 16                    | X                       | X |                       |
| 14                    | X                       | X |                       |
| <hr/>                 |                         |   |                       |
| 15                    |                         | X | Amissio               |
| 16                    | X                       | X |                       |
| 15                    |                         | X |                       |
| 14                    | X                       | X |                       |
| <hr/>                 |                         |   |                       |
| 12                    | X                       | X | Fortuna Major         |
| 6                     | X                       | X |                       |
| 9                     |                         | X |                       |
| 7                     |                         | X |                       |
| <hr/>                 |                         |   |                       |
| 10                    | X                       | X | Rubeus                |
| 11                    |                         | X |                       |
| 10                    | X                       | X |                       |
| 10                    | X                       | X |                       |

*Table*

The following table gives the Latin name of each Geomantic Figure with its meaning, Sign, Element, Ruler and Planet:

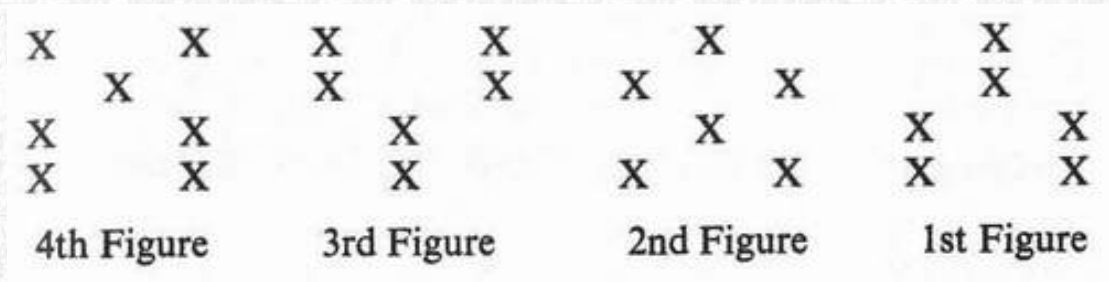


| No. | Geom. Fig. | Name          | Meaning                                                                                                   | Sign | Element | Ruler            | Planet |
|-----|------------|---------------|-----------------------------------------------------------------------------------------------------------|------|---------|------------------|--------|
| 1   |            | Puer          | Boy, yellow, beardless, rash & inconsiderate, is rather good than bad.                                    |      |         | Bartzabel        | ♂      |
| 2   |            | Amissio       | Loss, comprehended without, that which is taken away, a bad figure.                                       |      |         | Kedemel          | ♀      |
| 3   |            | Albus         | White, fair, wisdom, sagacity, clear thought, is a good figure.                                           |      |         | Taphthar-tharath | ♀      |
| 4   |            | Populus       | People, congregation, an indifferent figure.                                                              |      |         | Chashmodai       | ☾      |
| 5   |            | Fortuna Major | Greater fortune, greater aid, safeguard entering, success, interior aid and protection, a very good sign. |      |         | Sorath           | ☉      |
| 6   |            | Conjunctio    | Conjunction, assembling, union or coming together, rather good than bad.                                  |      |         | Taphthar-tharath | ♀      |
| 7   |            | Puella        | A girl, beautiful, pretty face, pleasant, but not very fortunate.                                         |      |         | Kedemel          | ♀      |
| 8   |            | Rubeus        | Red, reddish, redhead, passion, vice, fiery temper, a bad figure.                                         |      |         | Bartzabel        | ♂      |

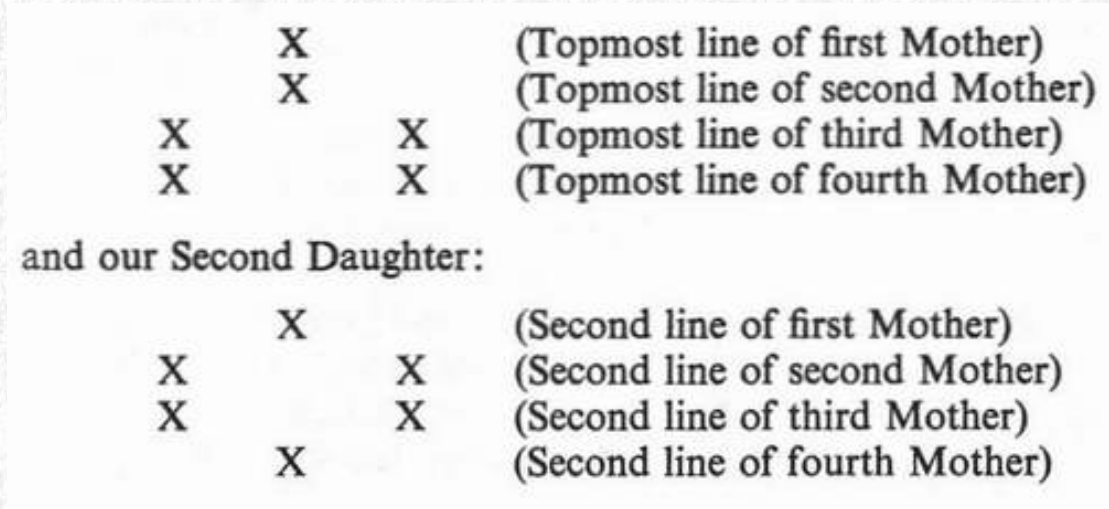
| No. | Geom. Fig. | Name           | Meaning                                                                                                          | Sign | Element      | Ruler             | Planet |
|-----|------------|----------------|------------------------------------------------------------------------------------------------------------------|------|--------------|-------------------|--------|
| 9   |            | Acquisitio     | Obtaining, comprehending without, success, obtaining, absorbing, receiving, a good figure.                       |      |              | Hismael           | ♂      |
| 10  |            | Carcer         | A prison, bound, is good or bad according to the nature of the question.                                         |      |              | Zazel             | ♂      |
| 11  |            | Tristitia      | Sadness, damned, cross, sorrow, grief, perversion, condemnation, is a bad figure.                                |      |              | Zazel             | ♂      |
| 12  |            | Laetitia       | Joy, laughing, healthy, bearded, is a good figure.                                                               |      |              | Hismael           | ♂      |
| 13  |            | Cauda Draconis | The threshold lower, or going out, dragon's tail, exit, lower kingdom, is a bad figure.                          |      |              | Zazel & Bartzabel | ♂      |
| 14  |            | Caput Draconis | The head, the threshold entering, the upper threshold, dragon's head, entrance, upper kingdom, is a good figure. |      |              | Hismael & Kedemel | ♀      |
| 15  |            | Fortuna Minor  | Lesser fortune, lesser aid, safeguard going out, external aid and protection, is not a very good figure.         |      | <sup>2</sup> | Sorath            | ☉      |
| 16  |            | Via            | Way, street, journey, neither good nor bad.                                                                      |      |              | Chashmodai        | ☾      |

<sup>2</sup>Sometimes Fortuna Minor is attributed to Fire instead of Air.

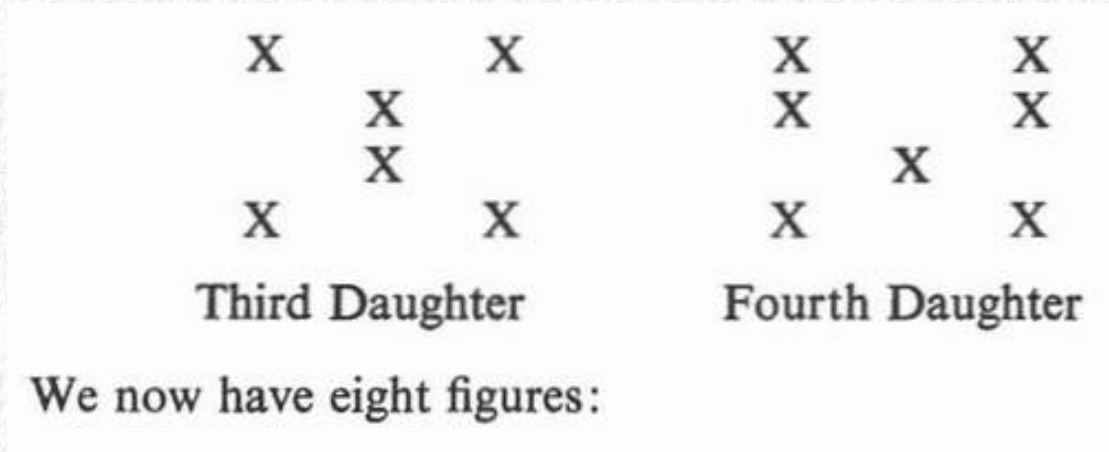
Returning to our example, take the four figures you have obtained and write them out from right to left. Thus in the example given above you will obtain:



These four primary figures obtained as above are known as the 'Mothers' and from them are derived a further eleven figures. The topmost of the four Mothers form the four lines of the First Daughter; the second line of points of the four Mothers form the Second Daughter; the third line of points of the Mothers form the Third Daughter; and the bottom line of points form the Fourth Daughter. Continuing with the example we get our First Daughter:



Obtained in the same way from, respectively, the third and fourth lines of the Mothers will be the Third and Fourth Daughters. Thus:



| 4th Mother   | 3rd Mother   | 2nd Mother   | 1st Mother   |
|--------------|--------------|--------------|--------------|
| X      X     | X      X     | X            | X            |
| X            | X      X     | X      X     | X            |
| X      X     | X            | X            | X      X     |
| X      X     | X            | X      X     | X      X     |
| 4th Daughter | 3rd Daughter | 2nd Daughter | 1st Daughter |
| X      X     | X      X     | X            | X            |
| X      X     | X            | X      X     | X            |
| X            | X            | X      X     | X      X     |
| X      X     | X      X     | X            | X      X     |

From these eight figures are obtained the Four Nephews. The First Nephew is obtained by adding together across the points of the First and Second Mother and, according as to whether they are odd or even, forming a new line of one or two points. Thus in the example:

| Second Mother | First Mother |                                               | First Nephew |
|---------------|--------------|-----------------------------------------------|--------------|
| X             | X            | Points in First Line<br>2 (even-two crosses)  | X      X     |
| X      X      | X      X     | Points in Second Line<br>3 (odd-one cross)    | X            |
| X             | X      X     | Points in Third Line<br>3 (odd-one cross)     | X            |
| X      X X    | X      X     | Points in Fourth Line<br>4 (even-two crosses) | X      X     |

The Second Nephew is now calculated in exactly the same way but from the Third and Fourth Mothers; the Third Nephew in the same way from the First and Second Daughters; and the Fourth Nephew from the Third and Fourth Daughters. So in the example we get:

| 4th Nephew | 3rd Nephew | 2nd Nephew | 1st Nephew |
|------------|------------|------------|------------|
| X      X   | X      X   | X      X   | X      X   |
| X          | X          | X          | X          |
| X      X   | X      X   | X      X   | X          |
| X      X   | X          | X      X   | X      X   |

The Mothers, Daughters and Nephews are the twelve principal figures used in any geomantic divination, but three subsidiary figures - the Right Witness, the Left Witness and the Judge - are also employed by many occultists. The Right Witness is derived from the First and Second Nephews in the same way as the Nephews are derived from the Mothers and Daughters. Thus in the example we have:

| Second Nephew |   | First Nephew |   | Right Witness            |   |
|---------------|---|--------------|---|--------------------------|---|
| X             |   | X            | X | Total of Points 4 (even) | X |
|               | X |              | X | Total of Points 2 (even) | X |
|               | X |              | X | Total of Points 2 (even) | X |
|               | X | X            | X | Total of Points 3 (odd)  | X |

The Left Witness is similarly derived from the Third and Fourth Nephews giving us:

| Left Witness |   |
|--------------|---|
| X            | X |
| X            | X |
| X            | X |
|              | X |

The Judge (3) is derived in exactly the same way from the two Witnesses, and in the example we get the Judge as:

|   |   |
|---|---|
| X | X |
| X | X |
| X | X |
| X | X |

Thus are formed the fifteen figures required for judging the outcome of the geomantic divination, the Four Mothers, Four Daughters, Four Nephews (or Four Resultants), the Right Witness, Left Witness and the Judge.

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[3] As a test of the correctness of the manipulation of these figures, add up all the points in the Judge, (in this case eight). If the number is odd, then a calculational error has been made.

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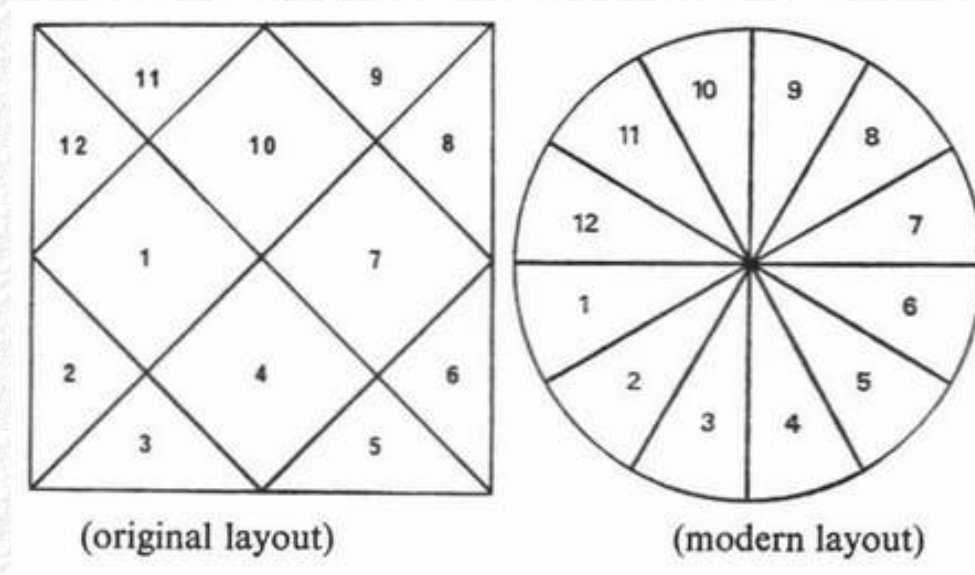
In almost every case a greater clarification is necessary than can be obtained merely by reading off the meaning of the Judge. One such method of clarification is to allocate the first twelve geomantic figures to the twelve Houses of Heaven on an astrological chart. The allocation of the Geomantic figures to the Houses of Heaven is as follows:

- The First figure goes with the Tenth House.
- The Second figure goes with the First House.
- The Third figure goes with the Fourth House.
- The Fourth figure goes with the Seventh House.
- The Fifth figure goes with the Eleventh House.
- The Sixth figure goes with the Second House.
- The Seventh figure goes with the Fifth House.
- The Eighth figure goes with the Eighth House.
- The Ninth figure goes with the Twelfth House.



- The Tenth figure goes with the Third House.
- The Eleventh figure goes with the Sixth House.
- The Twelfth figure goes with the Ninth House.

Using this table draw up a chart of the Heavens, inserting the geomantic figures using either of the following:



The significance of the Houses is as follows:

- First House (Ascendant) - Life, health, querent, ec.
- Second House - Money, property, personal worth.
- Third House - Brothers, sisters, news, short journeys.
- Fourth House - Father, landed property, inheritance. The grave, the end of the matter.
- Fifth House - Children, pleasure, feasts, speculation.
- Sixth House - Servants, sickness, uncles and aunts, small animals.
- Seventh House - Love, marriage, husband or wife. Partnerships and associations. Public enemies, law suits.
- Eighth House - Deaths, wills, legacies, pain, anxiety. Estate of deceased.
- Ninth House - Long journeys, voyages. Science, religion, art, visions and divinations.
- Tenth House - Mother, rank, honour, trade or profession, authority, employment, and wordly position generally.
- Eleventh House - Friends, hopes and wishes.
- Twelfth House - Sorrows, fears, punishments, enemies in secret, institutions, unseen dangers, restriction.

The Interpretation of the Geomantic Figures There are eight basic steps which can be taken to interpret the figures derived from the original marks made with the geomantic wand in your sand box. These are:

1. Assessment of the general nature of the figure from the Judge.
2. Interpretation of the figure in the light of the House to which the question appertains.
3. Interpretation of the Judge and the two Witnesses.
4. Calculation of the Part of Fortune.
5. Estimation of the essential dignity of the figure.
6. Consideration of the aspects of the figure.
7. Interpretation of the meaning of the figure in Fourth House, signifying the end or outcome.
8. Formation of a Reconciler from the Judge and the figure in House to which the question appertains.

Before interpreting any figure however, check to see if either Rubeus or Cauda Draconis are in the Ascendant (the first House). If so, the figure should be destroyed, and the divination begun after an interval of at least two hours, as the judgement is made worthless by this configuration.

As each of the above steps are carried out, write the answer down on a sheet of paper, numbering the information one to eight, as it is obtained.

1. The nature of the Judge will give a general indication such that if the Judge is Amissio, Rubeus, Career, Tristitia or Cauda Draconis then the figure as a whole bodes ill. Otherwise it is either neutral or auspicious.

2. Using the above table of the qualities of each of the twelve Houses determine which House is most relevant to the question and then refer to the following table to read off the meaning of the figure in this House. (In each case the general meaning of the geomantic figure is placed at the top of the table, and the numbers down the side refer to the Houses.)

Note carefully if the geomantic figure appearing in the relevant House, also appears elsewhere, as this will bring in the influence of the other house in which it appears. For example if the question is related to a financial situation (second House) and there is the same figure in the eighth House (which is concerned with legacies), an increase in fortunes through a legacy is indicated.

Here follows the tables of the 16 geomantic figures in the 12 Houses. Under the heading of each figure is given the general effect of the figure regardless of House.

### **Acquisitio** - (Generally Good For Profit Or Gain)

1. Happy success in all things
2. Very prosperous
3. Favour and riches
4. Good fortune and success
5. Good success
6. Good, especially agreeing with 5th House
7. Reasonably good
8. Rather good, not very, the sick die
9. Good in all
10. Good in suits, very prosperous
11. Good in all
12. Evil, pain, and loss

### **Fortuna Minor** - (Good In Any Matter Where A Person Wishes To Proceed Quickly)

1. Speed in victory or love; but choleric
2. Very good
3. Good, but wrathful
4. Haste; rather evil, except for peace
5. Good in all
6. Medium in all
7. Evil, except for war or love
8. Evil generally
9. Good, but choleric
10. Good, except for peace
11. Good, especially for love
12. Good, except for alteration or serving another

### **Amissio** - (Good For Loss Of Substance, And Sometimes For Love, But Very Bad For Gain)

1. Ill in all but for prisoners
2. Very evil for money, good for love
3. Ill end, except in quarrels
4. Ill in all
5. Evil, except for agriculture
6. Rather evil, except for love
7. Very good for love, otherwise evil
8. Excellent in all questions

9. Evil in all
10. Evil, except for women's favours
11. Good for love, otherwise bad
12. Evil in all

**Laetitia** - (Good For Joy, Present Or To Come)

1. Good, except in war
2. Sickly
3. Ill
4. Meanly good
5. Excellently good
6. Evil generally
7. Indifferent
8. Evil generally
9. Very good
10. Good rather in war than in peace
11. Good in all
12. Evil generally

**Fortuna Major** - (Good For Gain In Things Where A Person Has Hopes To Win)

1. Good, save in secrecy
2. Good, save in sad things
3. Good in all
4. Good in all but melancholy
5. Very good in all
6. Very good, except for debauchery
7. Good in all
8. Moderately good
9. Very good
10. Exceeding good, to go to superiors
11. Very good
12. Good in all

**Tristitia** - (Evil In Almost All Things)

1. Medium, but good for treasure and fortifying
2. Medium, but good to fortify
3. Evil in all
4. Evil in all
5. Very evil
6. Evil, except for debauchery
7. Evil, but in secrecy good
8. Good for inheritance and magic only
9. Evil, except for magic
10. Evil, except for fortification
11. Evil in all
12. Evil, but good for magic and treasure

**Puella** - (Good In All Demands, Especially Those Relating To Women)

1. Good, except in war
2. Very good
3. Good
4. But indifferent

5. Very good, but notice the aspects
6. Good, but especially so for debauchery
7. Good, except for war
8. Good
9. Good for music, otherwise medium
10. Good for place
11. Good, and love of ladies
12. Good for all

**Albus** - (Good For Profit And For Entering Into A Place Or Undertaking)

1. Good for marriage, mercurial, peace
2. Good in all
3. Very good
4. Good, except in war
5. Good
6. Good in all
7. Good, except for war
8. Good
9. A messenger brings letters
10. Excellent in all
11. Very good
12. Marvellously good

**Puer** - (Evil In Most Demands, Except Those Relating To War And Love)

1. Indifferent; best in war
2. Good, but with trouble
3. Good fortune
4. Evil, except in war and love
5. Medium good
6. Medium
7. Evil, save in war
8. Evil, except in love
9. Evil, for war
10. Evil, rather good for love and war, else medium
11. Medium, good favour
12. Very good in all

**Conjunctio** - (Good With Good And Evil With Evil. Recovery Of Things Lost)

1. Good with good, evil with evil
2. Commonly good
3. Good fortune
4. Good, save for health. Cf. 8th House's figure
5. Medium
6. Good for immorality only
7. Rather good
8. Evil, death
9. Medium good
10. For love good, for sickness evil
11. Good in all
12. Medium, bad for prisoners

**Rubeus** - (Evil In All That Is Good, And Good In All That Is Evil)



1. Destroy the figure
2. Evil in all
3. Evil, except to let blood
4. Evil, except in war and fire
5. Evil, except for sowing seed
6. Evil, except for bloodletting
7. Evil, except for war and fire
8. Evil
9. Very evil
10. Dissolute, love, fire
11. Evil, except blood-letting
12. Evil in all

**Carcer** - (General Evil, Delay, Binding, Stay, Bar, Restriction)

1. Evil, except to fortify a place
2. Good in Saturnian questions, otherwise evil
3. Evil
4. Good, only for melancholy
5. Receive a letter in three days; evil
6. Very evil
7. Evil
8. Very evil
9. Evil in all
10. Evil, save for hidden treasure
11. Much anxiety
12. Rather good

**Caput Draconis** - (Good With Good, Evil With Evil; Gives A Good Issue For Gain)

1. Good in all
2. Good
3. Very good
4. Good, save in war
5. Very good
6. Good for immorality only
7. Good, especially for peace
8. Good
9. Very good
10. Good in all
11. Good for the Church and ecclesiastical gain
12. Not very good

**Via** - (Injurious To The Goodness Of Other Figures Generally, But Good For Journeys And Voyages)

1. Evil, except for prison
2. Indifferent
3. Very good in all
4. Good in all, save love
5. Voyages good
6. Evil
7. Rather good, especially for voyages
8. Evil
9. Indifferent, good for journeys
10. Good
11. Very good

## 12. Excellent

**Cauda Draconis** - (Good With Evil, And Evil With Good; Good For Loss, And For Passing Out Of An Affair)

1. Destroy the figure
2. Very evil
3. Evil in all
4. Good, especially for conclusion of the matter
5. Very evil
6. Rather good
7. Evil, war and fire
8. No good, except for magic
9. Good for science only, bad for journeys, robbery
10. Evil, save in works of fire
11. Evil, save for favours
12. Rather good

**Populus** - (Sometimes Good, Sometimes Bad; Good With Good, Evil With Evil)

1. Good for marriage
2. Medium good
3. Rather good than bad
4. Good in all but love
5. Good in most
6. Good
7. In war good, else medium
8. Evil
9. Look for letters
10. Good
11. Good in all
12. Very evil

### 3. Consider the two Witnesses and their relationship with the Judge:

A good Judge made of two good Witnesses is good.

A bad Judge made of two bad Witnesses is bad.

A good Judge made of one good Witness and one bad Witness means success, but delay and vexation.

If the two Witnesses are good and the Judge bad, the result will be obtained; but it will be unfortunate in the end.

If the first Witness is good and the second bad, the success will be very doubtful.

If the first Witness is bad and the second one good, the unfortunate beginning will take a good turn.

4. The Part of Fortune is particularly applicable in all questions of money. It is calculated by adding together all the points of the first twelve figures, then dividing by twelve. The number remaining will indicate the figure to which the Part of Fortune is allocated by counting the figures from the Four Mothers, through the Four Daughters to the Four Nephews. Having found the figure, locate the House in which it falls. The meaning of this geomantic figure will provide, in the context of its House, details concerning the querant's financial position. (See tables set out under the second operation.)

5. The essential dignity of a figure in a particular House is a measure of its strength, the degree to which it will influence the judgement.

By essential dignity is meant the strength of a figure when found in a particular House. A figure is, therefore, strongest when in its own House, very strong when in its Exaltation, very weak in its Fall; weakest of all in its Detriment. A figure is in its Fall when in a House opposite to that of its Exaltation, and in its Detriment when opposite to its own House. The following is a table of these relationships.

*Table of Essential Dignities*

| <i>House</i> | <i>Own House<br/>(Strongest)</i> | <i>Exaltation</i> | <i>Fall</i> | <i>Detriment<br/>(Weakest)</i> |
|--------------|----------------------------------|-------------------|-------------|--------------------------------|
| 1            | Mars                             | Sol               | Saturn      | Venus                          |
| 2            | Venus                            | Luna              | —           | Mars                           |
| 3            | Mercury                          | —                 | —           | Jupiter                        |
| 4            | Luna                             | Jupiter           | Mars        | Saturn                         |

*Table of Essential Dignities (continued)*

| <i>House</i> | <i>Own House<br/>(Strongest)</i> | <i>Exaltation</i> | <i>Fall</i> | <i>Detriment<br/>(Weakest)</i> |
|--------------|----------------------------------|-------------------|-------------|--------------------------------|
| 5            | Sol                              | —                 | —           | Saturn                         |
| 6            | Mercury                          | Mercury           | Venus       | Jupiter                        |
| 7            | Venus                            | Saturn            | Sol         | Mars                           |
| 8            | Mars                             | —                 | Luna        | Venus                          |
| 9            | Jupiter                          | —                 | —           | Mercury                        |
| 10           | Saturn                           | Mars              | Jupiter     | Luna                           |
| 11           | Saturn                           | —                 | —           | Sol                            |
| 12           | Jupiter                          | Venus             | Mercury     | Mercury                        |

*Caput Draconis is strong in the dignities of Jupiter and Venus.*

*Cauda Draconis is strong in the dignities of Saturn and Mars.*

Refer to the table of Planetary rulers of the sixteen geomantic figures early in Chapter Five to determine which figures come under which planets.

6. Examine the position of the figures in the Houses in terms of the astrological rules of aspects between Houses. Consider aspects such as Sextile, Quintile, Square, Trine (4) and note which figures are well aspected and which are badly aspected to the figure located in the House related to the question. Note down the aspects, putting good on one side, evil on the other; noting also the strength or weakness, friendliness or hostility to the figure in the House required.

7. Determine the meaning of the geomantic figure located in the Fourth House as an indication of the eventual outcome of the situation. To do so refer back to the tables used for the second operation.

8. Add together the points of the Judge and the figure which is in the House pertaining to the question. By adding odds and evens (in the same way the Judge was formed from the two Witnesses) construct the 16th geomantic figure, the Reconciler which gives a final reading.

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[4] Refer to any elementary text on Astrology for an explanation of these terms.

----

Thus you will have accumulated eight pieces of information from the geomantic figures interpreted in the light of the astrological Houses into which they have been placed, and final judgement will very much rely on the skill of the practitioner in weighing the importance of each factor, but if the divination has been successful an overall picture should

have been formed as the result of each operation is recorded. (5)

We move now onto a more direct technique for obtaining knowledge using skrying rather than the rather cumbersome divinatory technique just outlined.

----

[5] When you begin to use geomantic divination regularly, it is useful to have a ritual to protect the magician from, both outside interferences, and the carry over into ordinary life of the forces generated by practical working. Such a ritual is the Ritual of the Rose Cross, for which see Appendix IV.

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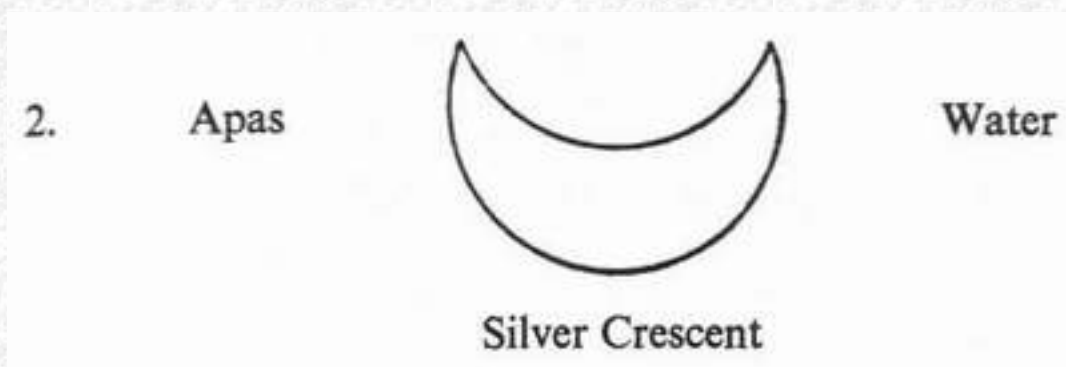
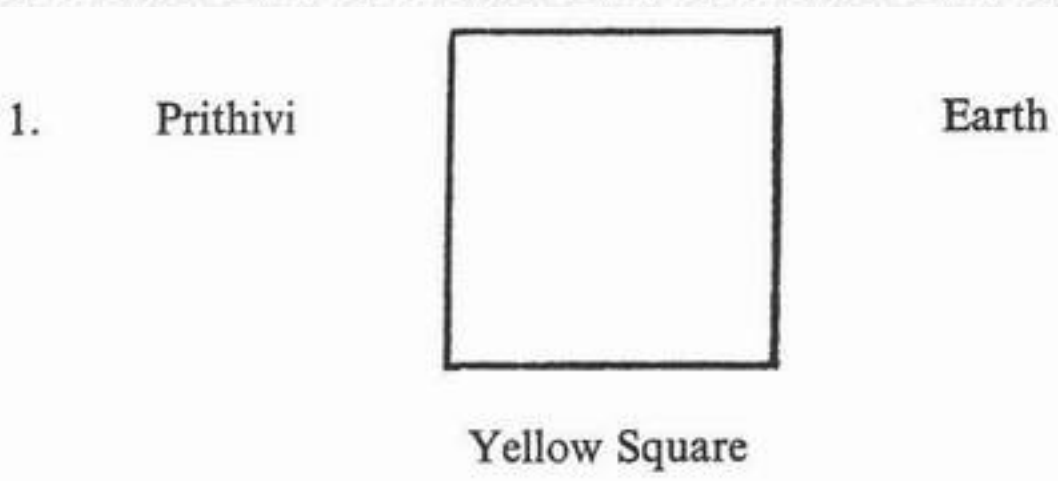
## 6 - Tattwa Vision

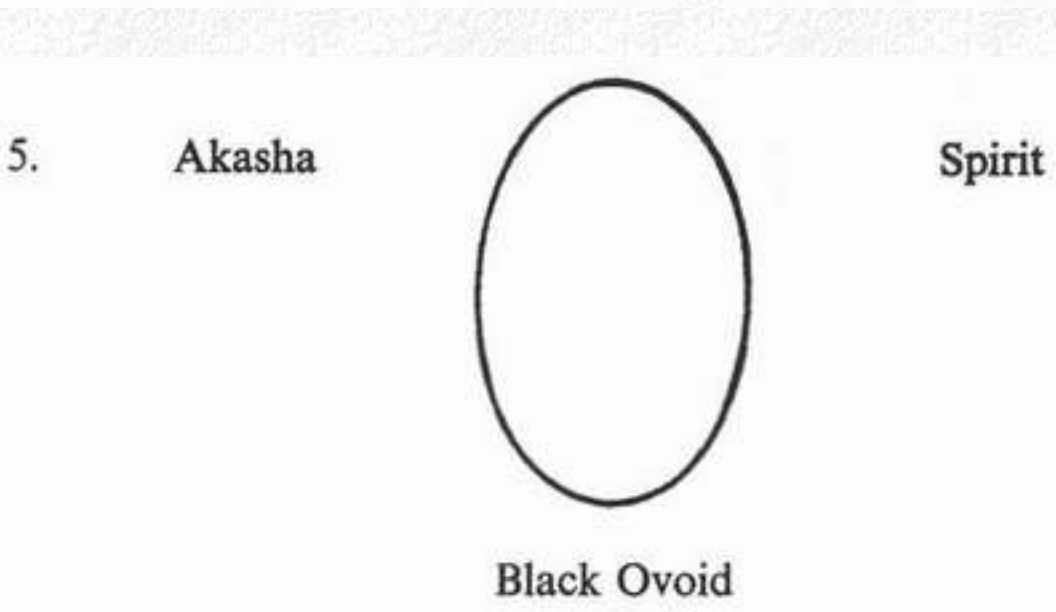
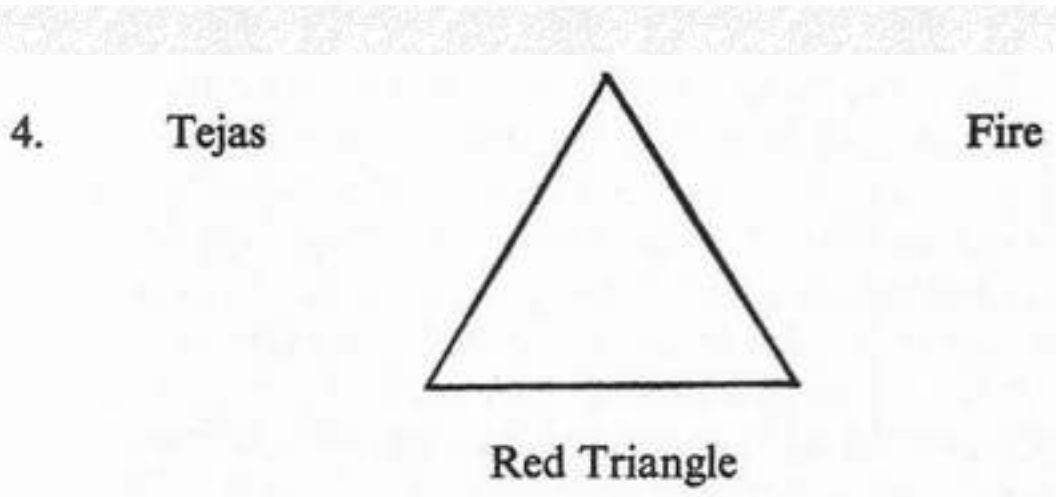
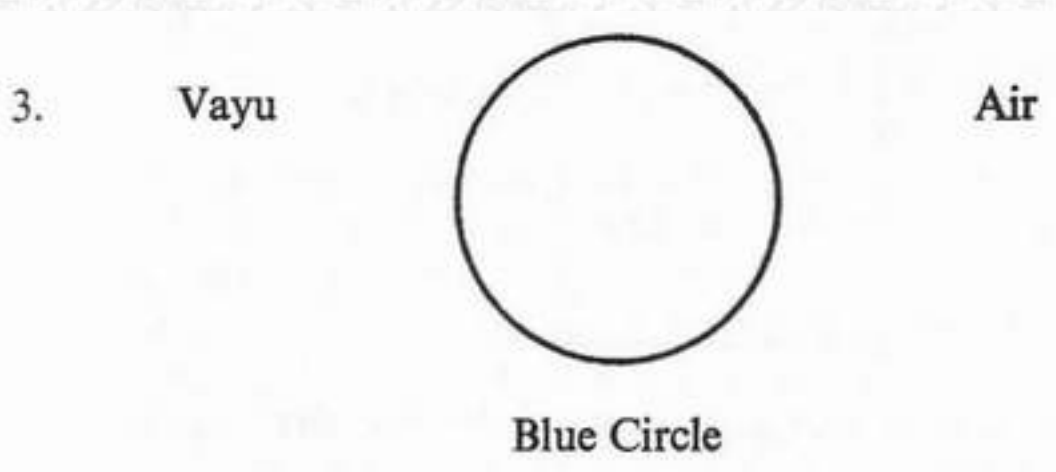
The Tattwas are Eastern symbols of the Magical Elements. They are different from the average symbol, since they are absolutely plain and simple. It is impossible to neglect the finer details on the Tattwas for they have no finer details, but are plain and unornamented geometric symbols, and as such, speak to that part of the mind which is basic, primitive and very deep - which responds on a level operative before even the generally accepted archetypes had formed in the racial subconscious.

Because of this, visions obtained by working with the Tattwas portray the Elemental Forces in very basic terms, and experience of these visions gives the magician an understanding of the elements in a much clearer and more intensive way than would be the case if he neglected to work with the Tattwas.

### The Five Tattwa Symbols

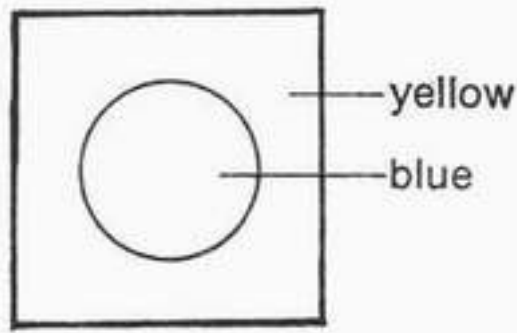
These correspond with the four Magical Elements and the fifth (Akasha or Spirit) in the following way:





In addition to the five main symbols, it is possible, also, to subdivide these into twenty-five sub-elements. For example Vayu of Prithivi would be the Air aspect of Earth and would be portrayed as a small blue circle on a larger yellow square, thus:

Vayu of Prithivi



In this way, it is seen that each of the five elements has five aspects composed of four sub-elements plus itself. A little thought will show the value of this manner of looking at the elements. To continue to use Prithivi as an example: Prithivi of Prithivi (Earth of Earth) is obviously as earthy as one can possibly get - very dense, heavy and slow. On the other hand, Apas of Prithivi (Water of Earth), whilst retaining the earth quality underlying, is a much more fluid, less rigid aspect of the element, and the possibility of movement is vastly increased.

Vayu of Prithivi (Air of Earth) is less rigid still - movement is quite rapid, and the whole aspect of Earth is very different from the preceding two aspects, although still 'of earth'. Tejas of Prithivi takes the process a significant step forward and is decidedly more volatile than the others, whereas Akasha of Prithivi (Spirit of Earth) can really only demonstrate its underlying earthy quality by contrast with the other aspects of Akasha!

The same comments apply to the different aspects of the other elements.

It will be seen from the foregoing that the magician who experiences all the sub-elements has a much deeper understanding of and familiarity with the Elements than the magician who attempts to work Elemental Magic with the all-embracing undifferentiated five. It gives him a greater choice of working medium - he can be very much more precise about his intention and the direction of his ritual: the ritual in consequence has a far greater chance of success.

But, as in all magical work, contact with and experience of the Tattwas takes discipline and hard work, and should not, therefore, be undertaken lightly.

In order to experience the Tattwas, the following preparation is needed.

- a. A card for each of the elements with the symbol painted on it, large enough to be seen clearly, and in an unambiguous colour.
- b. A blank white card, screen, or wall.
- c. A note-book or the Magical Diary, (1) with a pen to record the results of each working.
- d. A place or room where one can be undisturbed for regular periods, and a comfortable chair, or if the

practitioner prefers, a comfortable asana on the floor.

----

[1] The Magical Diary should by now have the daily record of your practice with the Lesser Banishing Ritual of the Pentagram plus the results of several geomantic divinations.

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The following procedure is followed:

1. Clear the space by using the Lesser Banishing Ritual of the Pentagram (see Appendix I).
2. Place the card bearing the chosen tattwa symbol in the appropriate Elemental quarter at eye-level with the blank white card beside the symbol. Alternately, hang the symbol next to or on the white screen or wall.
3. Sit down facing the symbol relaxed but alert, and gaze for a time at the symbol - not straining, but not allowing the attention to wander.
4. Switch the gaze smoothly from the symbol to the plain white surface and notice that the transference of the symbol is in the complementary colour on the white surface (eg Tejas, the red triangle would transfer as an apple green triangle).

To begin with, it is as well to practise this much only, for a while, with each of the symbols of the elements and sub-elements, until one is thoroughly familiar, not only with the straight appearance of the symbols painted on the cards, but their complementary appearance on the white surface. Once this stage is reached, a little more practice will make it possible to visualize the symbol in the mind's eye, and change it into its complementary version, thus obviating the need for the cards. Assuming facility to this standard, the ritual proceeds as follows:

5. Holding the complementary image of the tattwa firmly in the mind's eye, enlarge it to door size.
6. Imagine yourself passing through the symbol doorway leaving your seated body behind.
7. Look out beyond the 'door' and see what is there. After a little practice it is possible to move further away from the door and explore the elemental/astral terrain beyond the 'door'. If you do venture into the landscape, be sure to return back the same way through the symbol-door.
8. Upon returning switch the complementary colour back to the original colour of the symbol and visualize the door closing behind you, thus establishing your return to normal conditions.
9. Then shrink the 'door' to symbol-size, and perform a ritual gesture to signify the end of the working. (A clap, or a stamp with the foot.)

10. Close with the Lesser Banishing Ritual of the Pentagram.

11. Most importantly, write down a detailed record of the results of the experience.

This kind of working takes a lot of time and trouble to do properly, particularly if all twenty-five sub-elements are skryed, but the persevering and disciplined magician finds that by and large his increased understanding of the elements not to mention his extended skrying abilities and his consequent greater competence when working with them, well repays the effort expended.

It especially pays dividends when the magician comes to consecrating his Elemental weapons, the subject of the next chapter. During this consecration each of the sub-elements is invoked so that each weapon is completely charged.

One of the main things to remember about tattwa visions is that they are very fundamental and basic; to give way to glamourised fantasy surroundings would almost certainly ensure the operator's disappointment.

They must, for best results, be taken on their own terms, and experienced in this way are rewarding beyond expectation.



## 7 - Making and Consecrating your Elemental Weapons

The Elemental Weapons are the four basic instruments of the magician and are representative of the Four Alchemical Elements: Earth, Water, Air and Fire. The attributions of the Weapons to the Elements has for a long time laboured under the ascriptions given by the Golden Dawn which associated them as follows:

Wand - Fire

Dagger - Air

Cup - Water

Pentacle - Earth

However this incorporates a blind, and in fact if these attributions are considered in depth it will be seen that for some reason the two active weapons, the dagger and the wand, have been interchanged.

(1) The weapons may be characterized as follows:

1. *The Dagger* (Fire) is a weapon made of iron or steel, forged under heat, sharp and incisive like flame. As it is a weapon, it is associated with Mars whose colour is red, the colour of fire. Additionally the Golden Dawn attribution of the Elemental Weapons to the Sephiroth incorporated the same blind, so that despite hitherto published ascriptions, the Dagger is in fact a Weapon of Tiphareth, symbolic of sacrifice and the death and resurrection themes associated with this Sphere.

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[1] This does not mean that your weapons will not work if the above ascription is used: of course they will if they have been properly consecrated, but using them will be somewhat like trying to batter someone to death with a dagger or stab them with a staff. Hard work.

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2. *The Wand* (Air) like the Caduceus is part of the insignia of Mercury, the winged messenger of the gods. Mercury is traditionally associated with Air, and his patronage of travellers further confirms the attribution of the Staff or Wand to Air. The wand is the Weapon of Hod, Sephirah of Mercury and magic.

3. *The Cup* (Water) is obviously ascribed to Water because of its very function. On the Tree of Life the Cup fits on Netzach where its Venusian associations support its emotional receptive and watery nature.

4. *The Pentacle* (Earth) is the most solid of the weapons and provides a base, the ground for the operation of the other three elements. It is akin to the shield and it is basically a passive and defensive weapon. The pentagram, which is often used as a motif on the Pentacle sums up the union of the four Elements, just as earth is the union and physical manifestation of the other three Elements.

### Manufacture of the Elemental Weapons

*The Dagger (Fire)*

Ideally this should be made by the magician from a piece of pure iron or steel, however it is not always practicable for the magician to completely construct his weapons himself, and as in the old grimoires, the magician was allowed to start with a knife which he had bought (although they go on to stipulate that he should then use this knife to manufacture the other weapons from scratch). In an indirect way the primacy of this weapon also indicates its ascription to the primary element fire. Assuming that the magician has bought a dagger or a knife, preferably with a plain hilt, it is now up to him to inscribe it.

This he can do either by engraving, etching, (2) or less satisfactorily, painting. The simplest inscription is his own magical name, or motto but for those who wish to take the procedure one step further, the following additional inscription of the Godname and Archangelic name of Fire is suggested:

|                                                                                   |                                                                                    |
|-----------------------------------------------------------------------------------|------------------------------------------------------------------------------------|
|  |  |
| Elohim                                                                            | Michael                                                                            |

*The Wand (Air)*

Eliphas Levi suggests (3) that the magical wand 'must be one perfectly straight branch of almond or hazel, cut at a single blow with the magical pruning-knife or golden sickle, before the rising of the sun, at that moment when the tree is ready to blossom. It must be pierced through its whole length without splitting or breaking it, and a long needle of magnetized iron must occupy its entire length. To one of the extremities must be fitted a polyhedral prism, cut in a triangular shape, and to the other a similar figure of black resin.

----

[2] Probably the easiest process, although not as aesthetically pleasing as engraving. The blade should be heated and (engraver's) wax melted evenly all over it, or alternatively it can be gently warmed and then plunged into a pot of liquid wax. The essence of this is to get a thin even coat on all the metal surfaces then, using a needle cut the letters into the wax thereby exposing the metal underneath. Be careful not to crack off any of the wax. If some comes off start the process again, using a thinner layer of wax. The third step is to leave the dagger in a dilute acid solution (spirits of salt from the local hardware shop will do) allowing it to eat into the metal exposed by the needle. Be careful not to leave it too long or the acid will start to eat laterally, or to expose the hilt and pommel to the acid. Lastly, melt the wax off the blade and polish the result.

[3] Eliphas Levi, *Doctrine and Ritual Of Transcendental Magic*. Rider, London. p259.

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Two rings, one of copper and one of zinc, must be placed at the centre of the wand; which afterwards must be gilt at the resin and silvered at the prism end as far as the ringed centre; it must then be covered with silk, the extremities not included. On the copper ring these characters must be engraved:

ירושלים הקדשה

and on the zinc ring:

שלמה המלך

The consecration of the wand must last seven days, beginning at the new moon, and should be made by an initiate possessing the great arcana, and having himself a consecrated wand.'

However the aspiring magician need not go to such lengths. It is sufficient to get a length of ash or hazel (4) that is as straight as possible remove its bark and trim it to about one to one and a half feet in length, with a sufficient diameter to inscribe your magical name and the following on it:

|      |         |
|------|---------|
| יהוה | רפאל    |
| YHVH | Raphael |

(Edit Note: it should read YHWH in English since no 'V' originally exists -Salmun)

### *The Cup (Water)*

The Cup is the first of the Passive weapons, the Wand and the Dagger being Active Elements. By its very shape it suggests that it (like the Pentacle) is primarily designed for operations of receptivity.

Ideally it should be made of silver, (5) but a glass cup will do. It must be engraved or painted with the magical name of the practitioner, the Godname and the Archangelic name of the Element of Water:

|    |         |
|----|---------|
|    |         |
| El | Gabriel |

----

[4] For a city dweller even a length of dowling from the local hardware shop will do at a pinch, but wood from a living tree is preferable.

[5] Or copper, which is the metal of Netzach, although there are certain practical disadvantages of a copper cup.

----

### *The Pentacle (Earth)*

The Pentacle (or more correctly, Pantacle, as it does not necessarily have to have a pentagram inscribed on it) should be made of a disc of zinc, stone, or wood, four inches in diameter, with a border about half an inch wide. This space should have the magical name of the practitioner evenly spaced around it on one side whilst on the other side (within the border) should be inscribed the Archangelic and Godname of Earth, thus:

|        |        |
|--------|--------|
|        |        |
| Adonai | Auriel |

Inside the border, should be a pentagram on the side which bears your own magical name, and a hexagram (ie Star of David) on the side which bears the Godname and Archangelic name. Thus the Pentacle symbolizes the essential unity of man (the pentagram) and the universe (the hexagram). The side of the Pentacle facing upwards can then be varied according to the nature of the work in hand.

### *Colours*

If the names on the weapons are painted, then the following colours should be used:

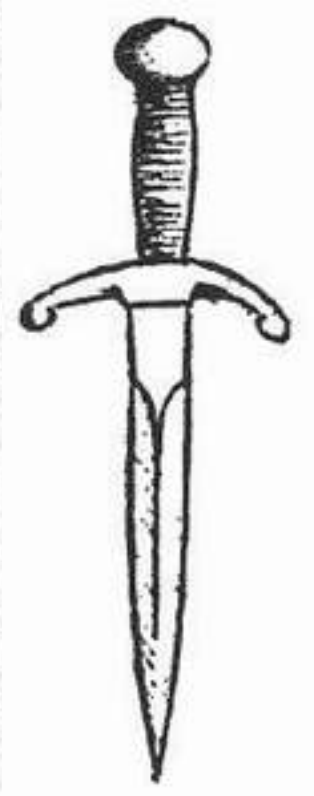
- Fire - red
- Air - yellow
- Water - blue

Earth - black, or a quartering of citrine, russet, olive, and black.

*The Sword*

It is worth mentioning at this point that the Dagger is in no way the same instrument as the Sword, although both are referred to Fire, and both are very similar fighting weapons, the Dagger is attributed to Tiphareth (the Sun) and is one of the Four Elemental Weapons, whilst the Sword is a separate weapon attributed to Geburah (Mars) and has no part to play in elementary magical work, not being called upon till something of the order of a full evocation is in hand.

Having made your Elemental Weapons it is now time to set about consecrating them.



*Dagger*

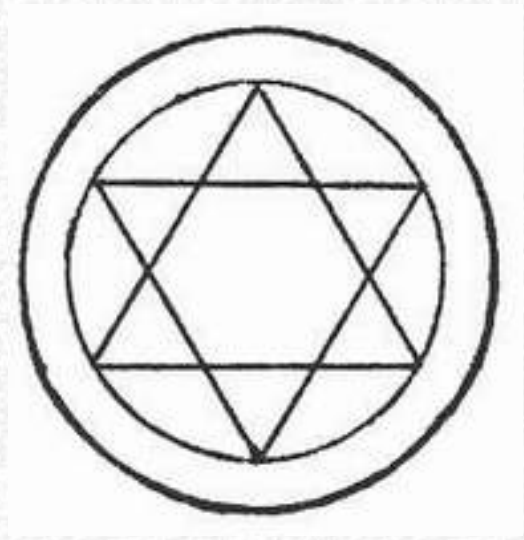


*Wand*

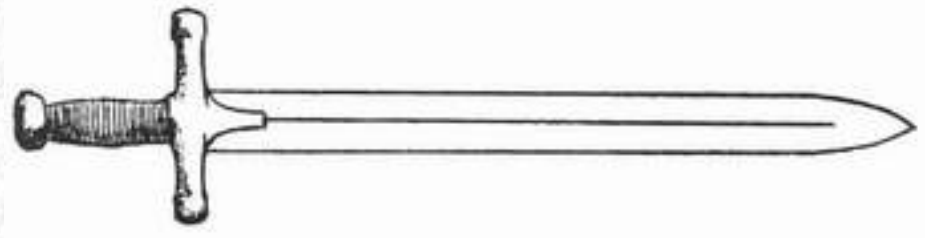




*Cup*



*Pentacle*



*Sword*

### *Consecration of the Fire Dagger*

The altar should be provided with:

- a. A lighted lamp or candle (symbol of Fire)
- b. A rose (or in winter a bowl of dried rose petals) (symbol of Air)
- c. A cup of red wine (symbol of Water)
- d. A plate of bread and salt (symbol of Earth)
- e. Incense and burner
- f. A glass of previously prepared Holy Water (6)
- g. The Dagger to be consecrated.

### *The Rite*

1. Perform the Qabalistic Cross and the Lesser Banishing Ritual of the Pentagram. (7)
2. Walk around the circle with the glass of Holy Water sprinkling it to the four quarters, saying: 'So therefore first the Priest who governeth the works of Fire must sprinkle with the Lustral Water of the loud-resounding Sea.'

Then, taking either the incense burner or a stick of incense, circumambulate around the circle again, pausing at each quarter, and saying:

'And when, after all the Phantoms are vanished, thou shalt see that Holy formless Fire, that Fire which darts and flashes through the hidden depths of the Universe, hear thou the Voice of Fire.' (8)

3. Walk around the Temple three times in a clockwise direction, pausing each time at the East and saying: 'Holy art Thou, Lord of the Universe. Holy art Thou, whom Nature hath not formed. Holy art Thou, the Vast and Mighty One, Lord of the Light and of the Darkness.'

4. Perform the Greater Invoking Ritual of the Pentagram of Fire. (9)

5. Stand by the altar and face South (the quarter of Fire) and with your hand make the Pentagram of Fire over the Dagger.

6. Recite the following invocation:

'O Thou, Who art from everlasting, Thou Who hast created all things, and doth clothe Thyself with the Forces of Nature as with a garment, by Thy Holy and Divine Name Elohim (pronounce El-o-heem) whereby Thou art known especially in that quarter we call Darom (pronounce Dar-omm), the South, I beseech Thee to grant unto me strength and insight for my search after the Hidden Light and Wisdom. I entreat Thee to cause Thy wonderful Archangel Michael, Who governeth the Works of Fire, to guide me in the Pathway; and furthermore to direct Thine Angel Aral to watch over my footsteps therein. May the ruler of Fire, the powerful Prince Seraph by the gracious permission of the Infinite Supreme, increase and strengthen the hidden force and occult virtues of this Dagger that I may be enabled with it to perform aright those Magical operations for which it has been fashioned. For which purpose I now perform this rite of Consecration in the Divine Presence of Elohim.'

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[6] See Chapter Four for details of the production and consecration of Holy Water.

[7] See Appendix I.

[8] From The Chaldaean Oracles of Zoroaster edited by W.W. Westcott.

[9] See Appendix I.

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7. With your hand trace in the air the Invoking Pentagram of Fire and read the Invocation to the King: (10) 'In the Three Great Secret Holy Names of God borne upon the Banners of the South, Oip Teaa Pedoce, (11) I summon Thee, Thou Great King of the South, Edel Pernaa (12) to attend upon this Ceremony and by Thy presence increase its effect, whereby I do now consecrate this Magical Dagger.'

Confer upon it the utmost occult might and virtue of which Thou mayest judge it to be capable in all works of the nature of Fire so that in it I may find a strong defence and a powerful weapon wherewith to rule and direct the Spirits of the Elements.'

8. Trace in the air over the Dagger the Hexagram of Saturn, (13) and read the Invocation to the Six Seniors: (14) 'Ye Mighty Princes of the Fire Quadrangle, I invoke you who are known to me by the honourable title, and position of rank of Seniors. Hear my petition, oh ye mighty Princes, the Six Seniors of the Fire quarter of the Earth who bear the names of Aetpoi Aapdoce Adoeoet Anodoin Alndvod Arinnap (15) and be this day present with me. Bestow upon this Dagger the strength and purity whereof ye are Masters in the Elemental Forces which ye control; that its outward and material form may remain a true symbol of the inward and spiritual force.'

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[10] One of the four Great Kings of the Elemental Tablets of the Enochian System.

[11] Pronounce O-ee-peh Tee-ah-ah Ped-o-key.

[12] Edel Per-na-ah.

[13] See Appendix IL

[14] Again from the Elemental Tablets of the Enochian System.

[15] Ah-ah-et-poh-ee Ah-ah-ped-o-key Ad-o-ee-o-ee-t An-o-dee-o-in Al-en-dee-vee-od Ar-in-nap.

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9. Take the Dagger and inscribe with it the Greater Invoking Pentagram of Fire in the Four quarters preceding each Fire Pentagram with an Active Invoking Pentagram of Spirit. Charge each Fire Pentagram with the divine name, Elohim. (16)

10. Perform Qabalistic Cross.

11. Wrap Dagger in red or white silk or linen.

12. Purify the Temple with water as at the beginning of the Rite.

13. Consecrate with Fire as at the beginning of the Rite.

14. Reverse (17) the original circumambulation by walking three times anti-clockwise around the Temple pausing each time at the West to say:

'Holy art Thou, Lord of the Universe.

Holy art Thou, whom Nature hath not formed.

Holy art Thou, the Vast and Mighty One,

Lord of the Light and of the Darkness.'

15. Remain in the West (18) and say:

'In the name of Yeheshuah, I now set free any Spirits that may have been imprisoned by this ceremony.'

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[16] See Appendix I.

[17] The reverse circumambulation here is a Golden Dawn tradition; it tends to balance the three circumambulations performed earlier in the ceremony. In practice however it works more as a decharging influence and can be usefully omitted when actually consecrating your magical weapons.

[18] Again to balance the original declaration in the East, and also because of the old tradition of praying to the East, the source of life and light, but of addressing spirits to the West, the direction of the Egyptian Amenti.

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16. Perform the Lesser Banishing Ritual of the Pentagram.

### *Consecration of the Air Wand*

The altar should be provided with the same equipment as for the consecration of the Dagger.

### *The Rite*

1. Perform the Qabalistic Cross and the Lesser Banishing Ritual of the Pentagram. (19)

2. Walk around the circle with the glass of Holy Water sprinkling it to the four quarters, saying:

'So therefore first the Priest who governeth the works of Fire must sprinkle with the Lustral Water of the loud-resounding Sea.'

Then, taking either the incense burner or a stick of incense, circumambulate around the circle again, pausing at each quarter, and saying:

'And when, after all the Phantoms are vanished, thou shalt see that Holy formless Fire, that Fire which



darts and flashes through the hidden depths of the Universe, hear thou the Voice of Fire.'

3. Walk around the Temple three times in a clockwise direction, pausing each time at the East and saying: 'Holy art Thou, Lord of the Universe. Holy art Thou, whom Nature hath not formed. Holy art Thou, the Vast and Mighty One, Lord of the Light and of the Darkness.'

4. Perform the Greater Invoking Ritual of the Pentagram of Air.

5. Stand by the altar and face East (the quarter of Air) and with your hand make the Pentagram of Air over the Wand.

6. Recite the following invocation:

'Oh Thou, Who art from everlasting, Thou Who hast created all things, and doth clothe Thyself with the Forces of Nature as with a garment, by Thy Holy and Divine Name YHVH (pronounce Ye-ho-wah) whereby Thou art known especially in that quarter we call Mizrach, the East. I beseech Thee to grant unto me strength and insight for my search after the Hidden Light and Wisdom. I entreat Thee to cause Thy wonderful Archangel Raphael who governeth the Works of Air to guide me in the Pathway; and furthermore to direct Thine Angel Chassan, to watch over my footsteps therein. May the ruler of Air, the powerful Prince Ariel by the gracious permission of the Infinite Supreme, increase and strengthen the hidden force and occult virtues of this Wand that I may be enabled with it to perform aright those Magical operations for which it has been fashioned. For which purpose I now perform this rite of Consecration in the Divine Presence of YHVH.'

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[19] As for the last ceremony, refer to the Appendices for details of the Pentagrams and Hexagrams referred to.

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7. With your hand trace in the air the Invoking Pentagram of Air and read the Invocation to the King: 'In the Three Great Secret Holy Names of God borne upon the Banners of the East, Oro Ibah Aozpi (20) I summon Thee, Thou Great King of the East, Bataivah (21) to attend upon this Ceremony and by Thy presence increase its effect, whereby I do now consecrate this Magical Wand. Confer upon it the utmost occult might and virtue of which Thou mayest judge it to be capable in all works of the nature of Air so that in it I may find a strong defence and a powerful weapon wherewith to rule and direct the Spirits of the Elements.'

8. Trace in the air over the Wand the Hexagram of Saturn, and read the Invocation to the Six Seniors: 'Ye mighty Princes of the Air Quadrangle, I invoke you who are known to me by the honourable title, and position of rank of Seniors. Hear my petition, oh ye mighty Princes, the Six Seniors of the Air quarter of the Earth who bear the names of Habioro Ahaozpi Aaozaif Avtotar Htmorda Hipotga, (22) and be this day present with me. Bestow upon this Wand the strength and purity whereof ye are Masters in the Elemental Forces which ye control; that its outward and material form may remain a

true symbol of the inward and spiritual force.'

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[20] Oro Ee-bah-ha Ay-o-zod-pi.

[21] Bat-ah-ee-vah.

[22] Ha-bee-oro Ah-ah-o-zod-pi Ah-ah-o-zod-ah-eef Av-to-tar Hay-tee-mor-da Hip-o-tee-ga.

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9. Take the Wand and inscribe with it the Greater Invoking Pentagram of Air in the four quarters preceding each Air Pentagram with an Active Invoking Pentagram of Spirit. Charge each Air Pentagram with the divine name, YHVH (pronounce Yeh-ho-wah).

10. Perform Qabalistic Cross.

11. Wrap the Wand in yellow or white silk or linen.

12. Purify the Temple with Water as at the beginning of the Rite.

13. Consecrate with Fire as at the beginning of the Rite.

14. Reverse the original circumambulation by walking three times anticlockwise around the Temple pausing each time at the West to say:

'Holy art Thou, Lord of the Universe.  
Holy art Thou, whom Nature hath not formed.  
Holy art Thou, the Vast and Mighty One,  
Lord of the Light and of the Darkness.'

15. Remain in the West and say:

'In the name of Yeheshuah, I now set free any Spirits that may have been imprisoned by this ceremony.'

16. Perform the Lesser Banishing Ritual of the Pentagram.

### *Consecration of the Water Cup*

The altar should be provided with the same equipment as for the consecration of the Dagger.

### *The Rite*

1. Perform the Qabalistic Cross and the Lesser Banishing Ritual of the Pentagram.

2. Walk around the circle with the glass of Holy Water sprinkling it to the four quarters, saying:

'So therefore first the Priest who governeth the works of Fire must sprinkle with the Lustral Water of the loud-resounding Sea.' Then, taking either the incense burner or a stick of incense, circumambulate around the circle again, pausing at each quarter, and saying:

'And when, after all the Phantoms are vanished, thou shalt see that Holy formless Fire, that Fire which darts and flashes through the hidden depths of the Universe, hear thou the Voice of Fire.'

3. Walk around the Temple three times in a clockwise direction, pausing each time at the East and saying: 'Holy art Thou, Lord of the Universe. Holy art Thou, whom Nature hath not formed. Holy art Thou, the Vast and Mighty One, Lord of the Light and of the Darkness.'

4. Perform the Greater Invoking Ritual of the Pentagram of Water.

5. Stand by the altar and face West (the quarter of Water) and with your hand make the Pentagram of Water over the Cup.

6. Recite the following invocation:

'O Thou, Who art from everlasting, Thou Who hast created all things, and doth clothe Thyself with the Forces of Nature as with a garment, by Thy Holy and Divine Name El whereby Thou art known especially in that quarter we call Mearab (pronounce Me-arab), the West, I beseech Thee to grant unto me strength and insight for my search after the Hidden Light and Wisdom. I entreat Thee to cause Thy wonderful Archangel Gabriel, Who governeth the Works of Water, to guide me in the Pathway; and furthermore to direct Thine Angel Taliahad (Tal-i-a-had) to watch over my footsteps therein. May the ruler of Water, the powerful Prince Tharsis by the gracious permission of the Infinite Supreme, increase and strengthen the hidden force and occult virtues of this Cup that I may be enabled with it to perform aright those Magical operations for which it has been fashioned. For which purpose I now perform this rite of Consecration in the Divine Presence of El.'

7. With your hand trace in the air the Invoking Pentagram of Water and read the Invocation to the King: 'In the Three Great Secret Holy Names of God borne upon the Banners of the West, Empeh Arsel Gaiol, (23) I summon Thee, Thou Great King of the West, Ra Agiosel (24) to attend upon this Ceremony and by Thy presence increase its effect, whereby I do now consecrate this Magical Cup. Confer upon it the utmost occult might and virtue of which Thou mayest judge it to be capable in all works of the nature of Water so that in it I may find a strong defence and a powerful weapon wherewith to rule and direct the Spirits of the Elements.'

8. Trace in the air over the Cup the Hexagram of Saturn, and read the Invocation to the Six Seniors: 'Ye mighty Princes of the Water Quadrangle, I invoke you who are known to me by the honourable title, and position of rank of Seniors. Hear my petition, oh ye mighty Princes, the Six Seniors of the

Water quarter of the Earth who bear the names of Lsrahpm Slgaiol Saiinor Soniznt Laoaxrp Ligdisa (25) and be this day present with me. Bestow upon this Cup the strength and purity whereof ye are Masters in the Elemental Forces which ye control; that its outward and material-form may remain a true symbol of the inward and spiritual force.'

9. Take the Cup and inscribe with it the Greater Invoking Pentagram of Water in the four quarters preceding each Water Pentagram with a Passive Invoking Pentagram of Spirit. Charge each Water Pentagram with the divine name, El.

10. Perform Qabalistic Cross.

11. Wrap the Cup in blue or white silk or linen.

12. Purify the Temple with Water as at the beginning of the Rite.

13. Consecrate with Fire as at the beginning of the Rite.

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[23] Em-peh Ay-ar-sel Gay-ee-ol.

[24] Ra Ag-ee-oh-sel.

[25] La-es-rah-pay-em S-el-ga-ee-ol Sa-ee-ee-nor Son-ee-zod-ent La-o-ax-ar-pay Lig-dee-es-ah.

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14. Reverse the original circumambulation by walking three times anti-clockwise around the Temple pausing each time at the West to say:

'Holy art Thou, Lord of the Universe.  
Holy art Thou, whom Nature hath not formed.  
Holy art Thou, the Vast and Mighty One,  
Lord of the Light and the Darkness.'

15. Remain in the West and say:

'In the name of Yeheshuah, I now set free any Spirits that may have been imprisoned by this ceremony.'

16. Perform the Lesser Banishing Ritual of the Pentagram.

Consecration of the Earth Pentacle



The altar should be provided with the same impedimenta as before.

### *The Rite*

1. Perform the Qabalistic Cross and the Lesser Banishing Ritual of the Pentagram.
2. Walk around the circle with the glass of Holy Water sprinkling it to the four quarters, saying:

'So therefore first the Priest who governeth the works of Fire must sprinkle with the Lustral Water of the loud-resounding Sea.'

Then, taking either the incense burner or a stick of incense, circumambulate around the circle again, pausing at each quarter, and saying:

'And when, after all the Phantoms are vanished, thou shalt see that Holy formless Fire, that Fire which darts and flashes through the hidden depths of the Universe, hear thou the Voice of Fire.'

3. Walk round the Temple three times in a clockwise direction, pausing each time at the East and saying: 'Holy art Thou, Lord of the Universe. Holy art Thou, whom Nature hath not formed. Holy art Thou, the Vast and Mighty One, Lord of the Light and of the Darkness.'

4. Perform the Greater Invoking Ritual of the Pentagram of Earth.

5. Face North (the quarter of Earth) and with your hand make the Pentagram of Earth over the Pentacle.

6. Recite the following Invocation:

'O Thou, Who art from everlasting, Thou Who hast created all things and doth clothe Thyself with the Forces of Nature as with a garment by Thy Holy and Divine Name Adonai (pronounce Ah-don-ai) whereby Thou art known especially in that quarter we call Tzaphon (pronounce Za-fon), the North, I beseech Thee to grant unto me strength and insight for my search after the Hidden Light and Wisdom. I entreat Thee to cause Thy wonderful Archangel Auriel (pronounce Or-ray-el), Who governeth the Works of Earth, to guide me in the Pathway; and furthermore to direct Thine Angel Phorlakh (pronounce For-lak) to watch over my footsteps therein. May the ruler of Earth, the powerful Prince Kerub by the gracious permission of the Infinite Supreme, increase and strengthen the hidden force and occult virtues of this Pentacle that I may be enabled with it to perform aright those Magical operations for which it has been fashioned. For which purpose I now perform this rite of Consecration in the Divine Presence of Adonai.'

7. With your hand trace in the air the invoking Pentagram of Earth and read the Invocation to the King:

'In the Three Great Secret Holy Names of God borne upon the Banners of the North, Emor Dial Hectega, (26) I summon Thee, Thou Great King of the North, Iczhicial (27) to attend upon this Ceremony and by Thy presence increase its effect, whereby I do now consecrate this Magical Pentacle.'

Confer upon it the utmost occult might and virtue of which Thou mayest judge it to be capable in all works of the nature of Earth so that in it I may find a strong defence and a powerful weapon wherewith to rule and direct the Spirits of the Elements.'

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[26] Em-or-r Di-a-l Hec-tay-gah.

[27] Ik-zod-hitch-ial.

----

8. Trace in the air over the Pentacle the Hexagram of Saturn, and read the Invocation to the Six Seniors: 'Ye mighty Princes of the Earth Quadrangle, I invoke you who are known to me by the honourable title, and position of rank of Seniors. Hear my petition, oh ye mighty Princes, the Six Seniors of the Earth quarter of the Earth who bear the names of Laidrom Alphctga Aczinor Ahmlicv Lzinopo Liiansa, (28) and be this day present with me. Bestow upon this Pentacle the strength and purity whereof ye are Masters in the Elemental Forces which ye control; that its outward and material form may remain a true symbol of the inward and spiritual force.'

9. Take the Pentacle and inscribe with it the Greater Invoking Pentagram of Earth in the four quarters preceding each Earth Pentagram with a Passive Pentagram of the Spirit. Charge each Earth Pentagram with the divine name, Adonai (pronounce Ah-doh-nai).

10. Perform Qabalistic Cross.

11. Wrap the Pentacle in black or white silk or linen.

12. Purify the Temple with Water as at the beginning of the Rite.

13. Consecrate with Fire as at the beginning of the Rite.

14. Reverse the original circumambulation by walking three times anti-clockwise around the Temple pausing each time at the West to say:

'Holy art Thou, Lord of the Universe.  
Holy art Thou, whom Nature hath not formed.  
Holy art Thou, the Vast and Mighty One,  
Lord of the Light and of the Darkness.'

15. Remain in the West and say:

'In the name of Yeheshuah, I now set free any Spirits that may have been imprisoned by this ceremony.'

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[28] Lay-ee-drom Al-pay-hay-see-tay-ga Ac-zod-in-or Ah-m-el-ee-see-vee El-zod-ee-en-oh-poh El-ee-ee-ah-en-sa.

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## 16. Perform the Lesser Banishing Ritual of the Pentagram.

The essential pattern of the consecration ceremony should be apparent: it is merely necessary to replace the key words in the ceremony by the ones appropriate to the Weapon being consecrated. All the key words have been italicized in the preceding ceremonies, and providing the correct pentagrams and hexagrams are used, so the weapons will be appropriately charged. The sheer repetitiveness of these rituals aids in impressing the subconscious with the power and efficacy of the weapons.

You have now provided yourself with the four Elemental Weapons, an essential part of your temple equipment. Whenever you use one by itself however always be sure that the other three are present so as not to generate a lack of balance. These weapons should be placed upon your altar for almost all workings and should be used on the altar in the next operation, which is the manufacture and consecration of talismans.

## 8 - How To Make Talismans For Yourself

The word 'talisman' has a remarkably apt etymology. It originates from the Greek word teleo meaning 'consecrate', and it is exactly this process of 'consecration' which converts a curious drawing on a piece of paper or parchment to an effective vehicle for, 'causing changes to occur in accordance with will'.

A talisman, says one dictionary, is an 'object endowed with magic powers especially of averting evil from or bringing good luck to its holder'. This definition would admirably fit an amulet but is wide of the mark when applied to a talisman, at least as an occultist understands the word. MacGregor Mathers defined a talisman as 'a magical figure charged with the force it is intended to represent'. A talisman should be constructed to attain a definite result, not just generally for 'bringing good luck'. An efficient talisman should be capable of operating in such a way that its effectiveness is obvious immediately, or at least within seven days of its consecration.

Talismans can be made to effect all sorts of things: to acquire money, obtain patronage, recover lost property, influence people, obtain knowledge, disrupt or cause friendships, compel someone's love, and so forth. The possible objectives range from the most laudable to operations distinctly smacking of black magic. Even the last mentioned objective above has been censored by MacGregor Mathers: (1)

'It is but rarely that a Talisman for the love of a person is a right and justifiable thing to construct. Pure love links us to the nature of the Gods (but)... a talisman made for terrestrial love would be sealed with the impress of your own weakness, and even if successful would react on you in other ways ...'

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[1] Israel Regardie, The Golden Dawn. Llewellyn, USA, 1969. Vol 4, P53.

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Nevertheless, talismanic magic has been one of the longest standing of magical practices, with detailed instructions dating back to the Alexandrian schools of magic in the early centuries of this era.

The advantage of talismans is that once created and charged they can be left to do their work without further attention. This has a distinct advantage over a 'once-off' operation as the stresses set up by the operator continue to work away without having to repeat the operation every day. In fact the talisman works rather like a storage battery. It also has the benefit of being self re-charging if the consecration has been carried out correctly. The talisman is ritually linked up with the planetary force concerned and also linked with the operator so that the magical energy is being continually channelled through to the objective, as more is attracted from the universe.

An ordinary 'mass produced' talisman is simply designed to give confidence to the person who buys it in the belief that it works, and is not at all like the ceremonially charged talisman competently prepared by oneself. Amulets on the other hand have been defined as having 'the more negative function of neutralizing certain causes before they can promote an undesired effect' and are more like a 'safety precaution' than an active battery.



It is quite possible to produce a talisman for the use of somebody else, provided that when the talisman is 'linked up', the contact is made with the person for which the talisman is being made rather than with the magician: otherwise the procedure is the same, with the exception that it is desirable for the person who's having the talisman made to be present at the time of the operation, or to be aware of the time that the magician intends to manufacture the talisman so that they are sufficiently receptive for the magician to easily link them with the talisman.

It is interesting to note that the effectiveness of the charge on the talisman can be objectively checked. One such experiment consisted of placing two charged talismans and eight uncharged talismans in a series of blank envelopes. The envelopes were then checked by a psychic who was able to determine which of the envelopes 'had fire in them', in other words contained the charged talismans.

This experiment which has been repeated a number of times under varying circumstances effectively disproves that a correctly prepared talisman merely gives confidence to its owner rather than having an objective power and existence of its own. It is important when working with talismans to decide under which category your objective comes. The traditional division under the seven planetary heads is a good working start.

Thus for works of earth, establishment, death, agriculture, legacies, sorrow and solidification, a Saturnian talisman would be used; for matters concerned with honour, riches, apparel, position and some church matters, Jupiter would be invoked; for workings concerned with war, imprisonment, weapons and things martial, Mars would be the appropriate category; under the Sun comes works of fortune, gold, rulership, inheritance, sharing as it does some of the functions of Jupiter; Venus obviously controls matters of love, music, pleasure and luxury; whilst Mercury operates in the field of books, learning, gambling, calculation, and theft; and the Moon with dreams, the sea, change, reproduction, childbirth, delusion, and psychical matters. In addition to the seven planets it is useful sometimes to construct a talisman of Earth for the 'earthing' or materialization on this plane of any of the above.

Now although the above list sounds very much like the desiderata of a mediaeval grimoire, or a grab-bag of assorted desires, it is a shorthand way of subdividing the field of action of each type of talisman, so that if a talisman is to be constructed for the promotion of fertility of a crop, it would have to be a Sun/Earth combination talisman to take into account the Sun's contribution to the fertility of the Earth. It would be useless to construct say a Mercurial or a Martian talisman for this purpose.

Therefore it is absolutely essential to very carefully assess under which sphere of influence (or combined spheres of influence) the operation belongs. Having decided this, it is then necessary to formulate, and write down, the exact nature of the objective in one sentence. If there is any room for doubt or ambiguity, then there is room for the talisman to fail, or worse still backfire.

Having specifically delineated the objective in as short and concise a sentence as possible, one should then consider if any other of the planetary influences could possibly come into the achievement of the desired end. For example, a talisman designed to promote the sale of a book would have to take into account the influence of Mercury (the God of books and learning) as well as that of Jupiter and the Sun (the bestowers of riches). If possible however, especially at the beginning, it should be the practitioner's aim to restrict the operation to one sphere only: if it is necessary however to deal with two influences or more, then it must be ascertained which is the key sphere of operation and which is the subsidiary, so that in the case of the book the key sphere would be the Sun (representing the gold - the sale) with the subsidiary aid of Jupiter (the bestower of riches) and Mercury (the book being sold).

Now in theory the ingenuity of the practitioner should be sufficient to devise a symbol or set of symbols which adequately sums up the nature of his objective and the forces operating within the planetary sphere to which it is attributed. In practice, however, it is usually found that except in individuals of extraordinary

flair (such as the late A.O. Spare who evolved his own system of sigils) (2) that the best designs are those that have been used again and again in the past for the same purpose, and are therefore fairly closely linked to the collective unconscious of the race.

These symbols fall into six main categories:

1. The Magical Square, or Kamea.
2. The Seal constructed from this square by following the order of the numbers in the square (called the signacula by Agrippa).
3. The Characters which are formed by joining the numerical values of the Hebrew letters forming the names of the angels on this square.
4. The sign of the Planet.

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[2] See Drury, N. and Skinner, S. The Search For Abraxas. Neville Spearman, London, 1972. pp47-71.

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5. The Sigil of the Angel attributed to the planet.
6. The Characters of the various Spirits, Intelligences, Olympic Spirits and Demons associated with this planet.

These are variously used according to the exact nature of the operation in hand. Obviously the sigil of the Demon of the planet would be almost never used in talismanic magic.

Following are the traditional (3) forms of these figures required for planetary talismans:

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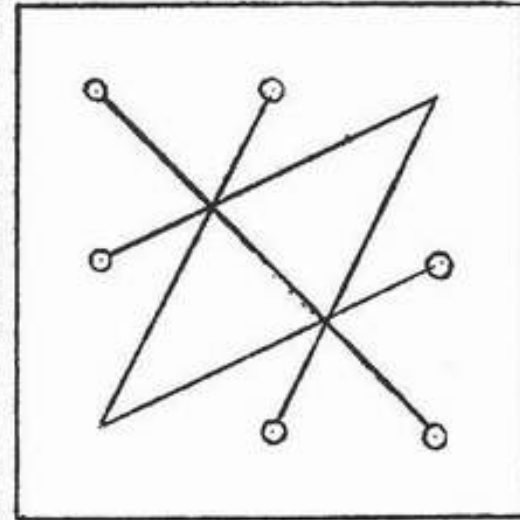
[3] It may be remarked that some of these appear to differ from other published versions, so that for example, the sigil of 'Tiriel', intelligence of Mercury, appears to be on its side and the sigils of the Moon differ in a number of ways from other versions. This is because even in The Magus by Francis Barrett, the sigils were freehanded by draftsmen after having been worked out on the square. In these reproductions, allowing for the convention of rounded corners where a line doubles back to an earlier letter, the sigils are exactly proportionate to their Kameas, and the right way up, so that they may be superimposed on the Kamea to accurately give the numerical values of the letters comprising the Hebrew name of the entity concerned. In the case of the very complex Moon sigils which comprise up to five separate Hebrew words, the words have been separated into two groups (as is conventional) to avoid the very obscure form generated by superimposing the lines representing all the words one on top of the other.

Saturn

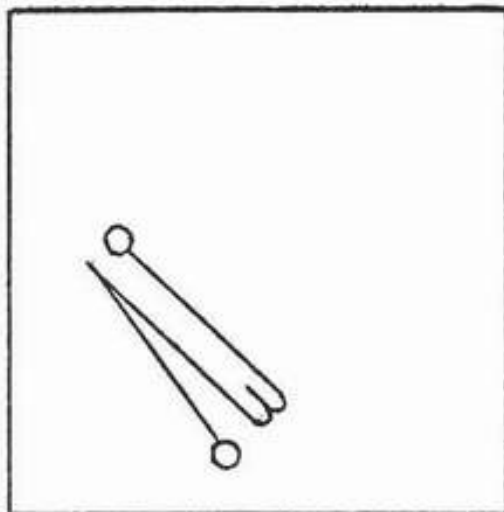
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|   |   |   |
|---|---|---|
| 4 | 9 | 2 |
| 3 | 5 | 7 |
| 8 | 1 | 6 |

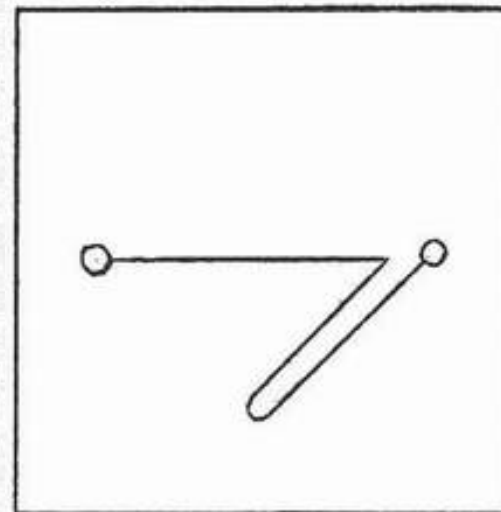
KAMEA



SEAL

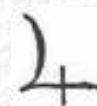


INTELLIGENCE = AGIEL



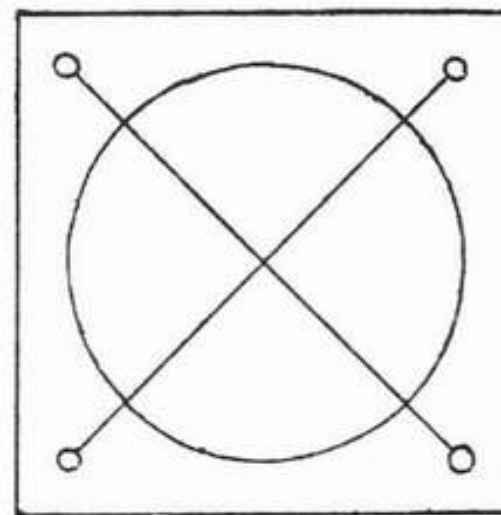
SPIRIT = ZAZEL

# Jupiter



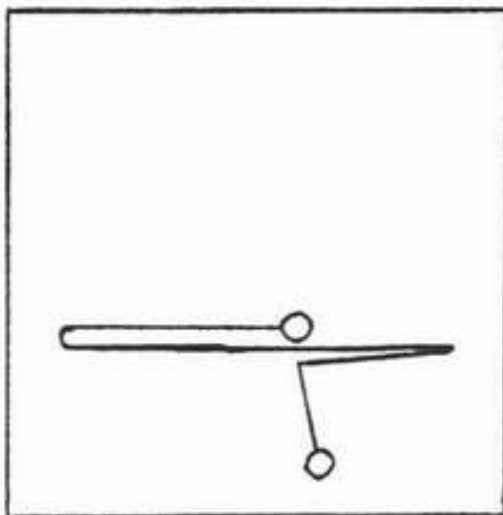
|    |    |    |    |
|----|----|----|----|
| 4  | 14 | 15 | 1  |
| 9  | 7  | 6  | 12 |
| 5  | 11 | 10 | 8  |
| 16 | 2  | 3  | 13 |

KAMEA

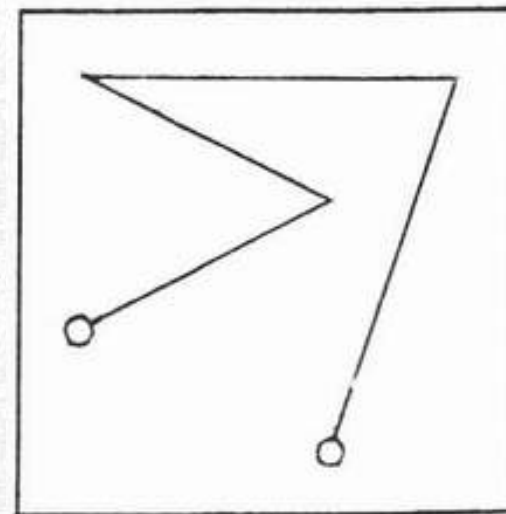


SEAL





INTELLIGENCE = YAHPHIEL



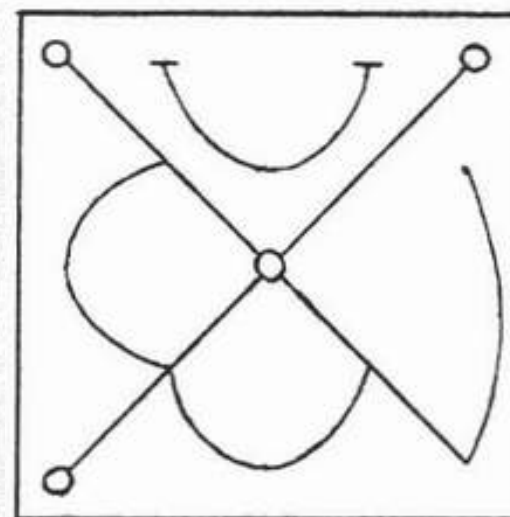
SPIRIT = HISMAEL

Mars

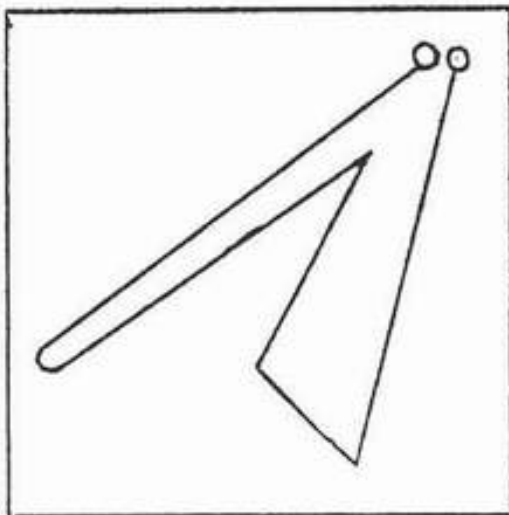


|    |    |    |    |    |
|----|----|----|----|----|
| 11 | 24 | 7  | 20 | 3  |
| 4  | 12 | 25 | 8  | 16 |
| 17 | 5  | 13 | 21 | 9  |
| 10 | 18 | 1  | 14 | 22 |
| 23 | 6  | 19 | 2  | 15 |

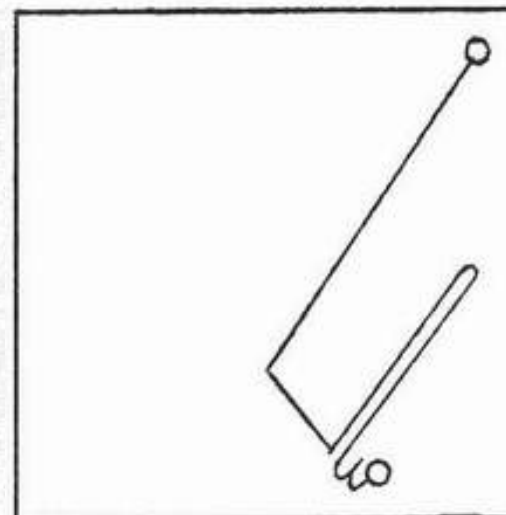
KAMEA



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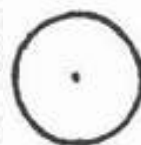


INTELLIGENCE = GRAPHIEL



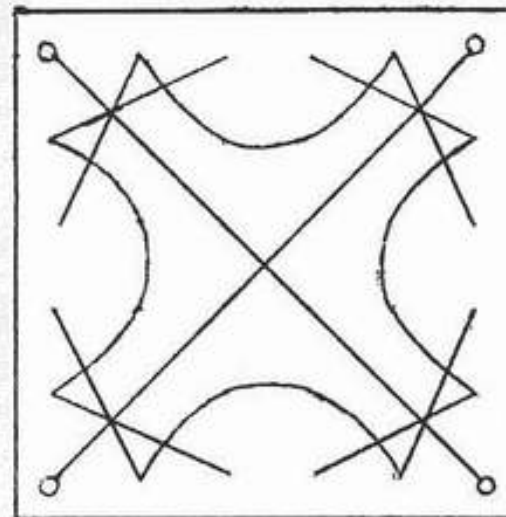
SPIRIT = BARTZABEL

Sol

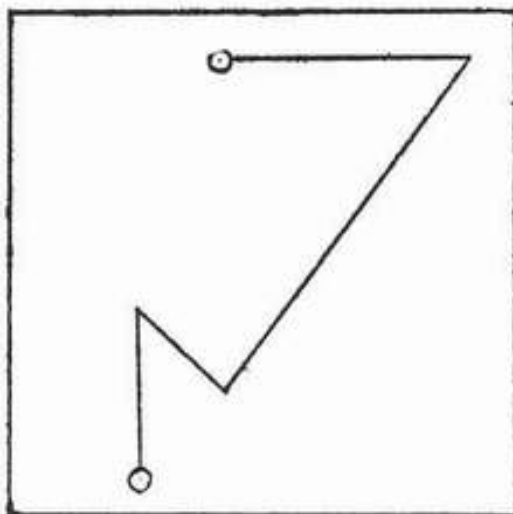


|    |    |    |    |    |    |
|----|----|----|----|----|----|
| 6  | 32 | 3  | 34 | 35 | 1  |
| 7  | 11 | 27 | 28 | 8  | 30 |
| 19 | 14 | 16 | 15 | 23 | 24 |
| 18 | 20 | 22 | 21 | 17 | 13 |
| 25 | 29 | 10 | 9  | 26 | 12 |
| 36 | 5  | 33 | 4  | 2  | 31 |

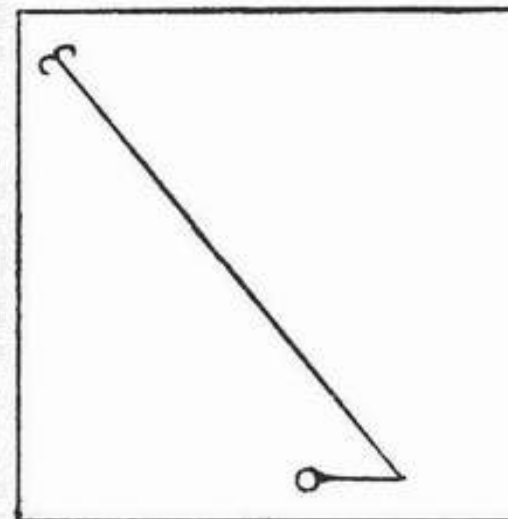
KAMEA



SEAL



INTELLIGENCE = NAKHIEL



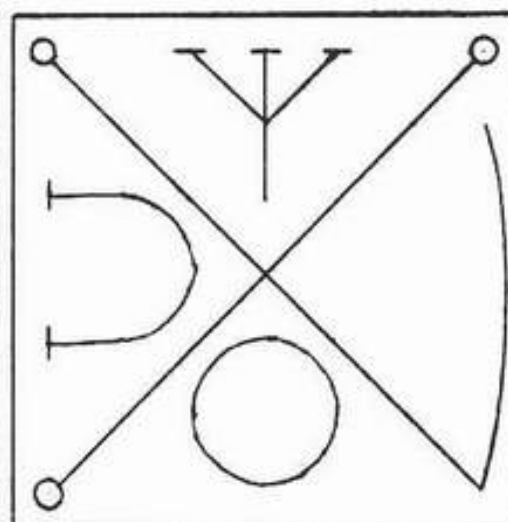
SPIRIT = SORATH

Venus



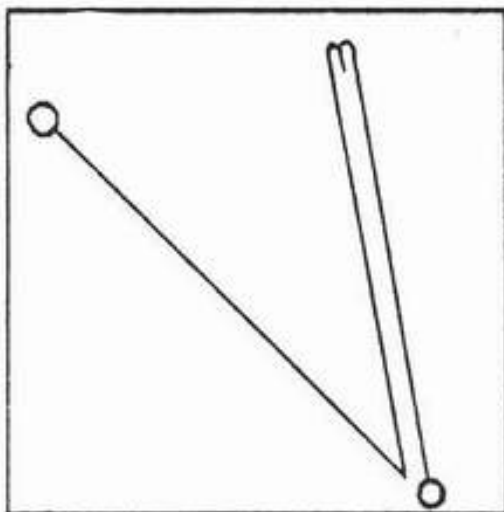
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|----|----|----|----|----|----|----|
| 22 | 47 | 16 | 41 | 10 | 35 | 4  |
| 5  | 23 | 48 | 17 | 42 | 11 | 29 |
| 30 | 6  | 24 | 49 | 18 | 36 | 12 |
| 13 | 31 | 7  | 25 | 43 | 19 | 37 |
| 38 | 14 | 32 | 1  | 26 | 44 | 20 |
| 21 | 39 | 8  | 33 | 2  | 27 | 45 |
| 46 | 15 | 40 | 9  | 34 | 3  | 28 |

KAMEA

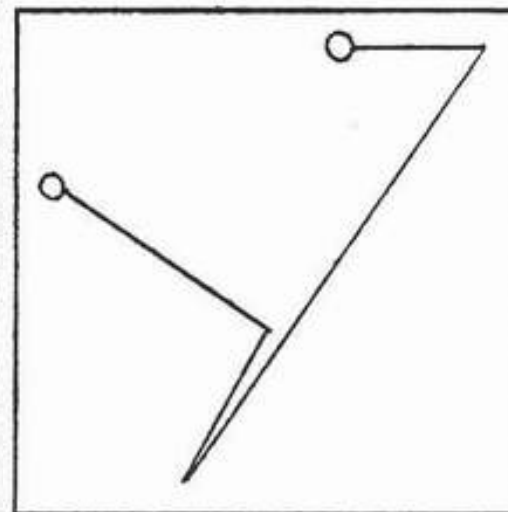


SEAL





INTELLIGENCE = HAGIEL



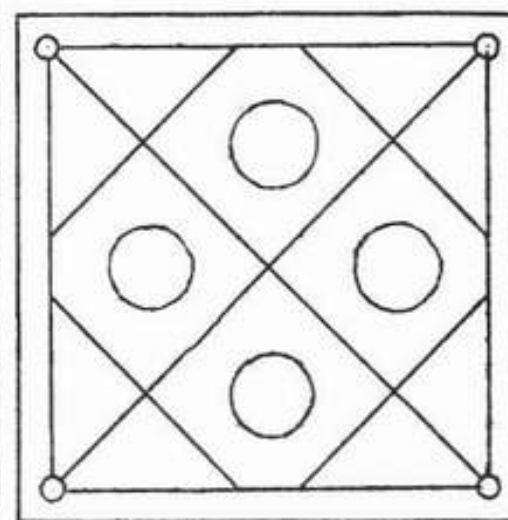
SPIRIT = KEDEMAL

# Mercury



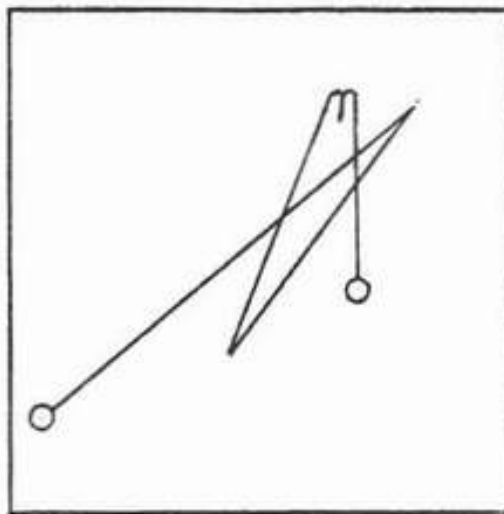
|    |    |    |    |    |    |    |    |
|----|----|----|----|----|----|----|----|
| 8  | 58 | 59 | 5  | 4  | 62 | 63 | 1  |
| 49 | 15 | 14 | 52 | 53 | 11 | 10 | 56 |
| 41 | 23 | 22 | 44 | 48 | 19 | 18 | 45 |
| 32 | 34 | 35 | 29 | 25 | 38 | 39 | 28 |
| 40 | 26 | 27 | 37 | 36 | 30 | 31 | 33 |
| 17 | 47 | 46 | 20 | 21 | 43 | 42 | 24 |
| 9  | 55 | 54 | 12 | 13 | 51 | 50 | 16 |
| 64 | 2  | 3  | 61 | 60 | 6  | 7  | 57 |

KAMEA

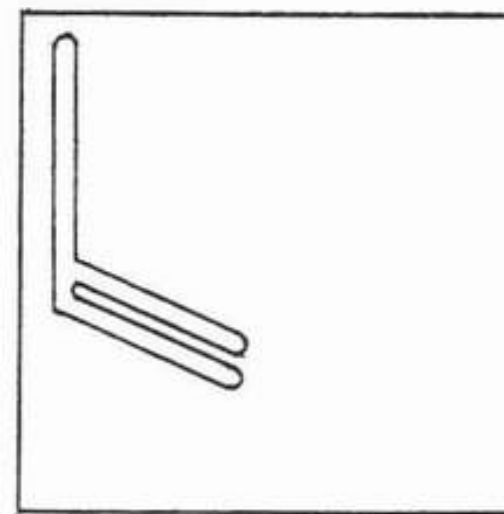


SEAL





INTELLIGENCE = TIRIEL



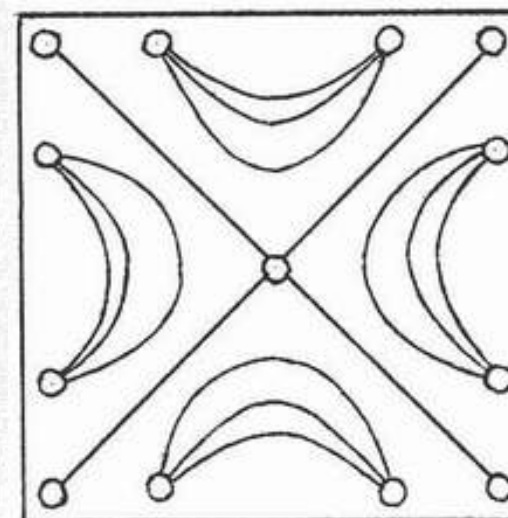
SPIRIT = TAPHTHARTHARATH

Luna

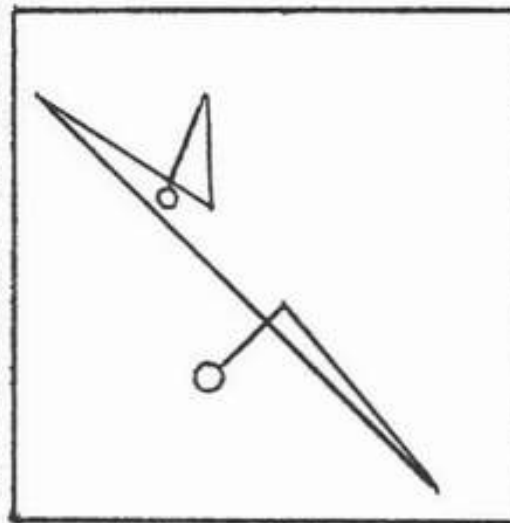


|    |    |    |    |    |    |    |    |    |
|----|----|----|----|----|----|----|----|----|
| 37 | 78 | 29 | 70 | 21 | 62 | 13 | 54 | 5  |
| 6  | 38 | 79 | 30 | 71 | 22 | 63 | 14 | 46 |
| 47 | 7  | 39 | 80 | 31 | 72 | 23 | 55 | 15 |
| 16 | 48 | 8  | 40 | 81 | 32 | 64 | 24 | 56 |
| 57 | 17 | 49 | 9  | 41 | 73 | 33 | 65 | 25 |
| 26 | 58 | 18 | 50 | 1  | 42 | 74 | 34 | 66 |
| 67 | 27 | 59 | 10 | 51 | 2  | 43 | 75 | 35 |
| 36 | 68 | 19 | 60 | 11 | 52 | 3  | 44 | 76 |
| 77 | 28 | 69 | 20 | 61 | 12 | 53 | 4  | 45 |

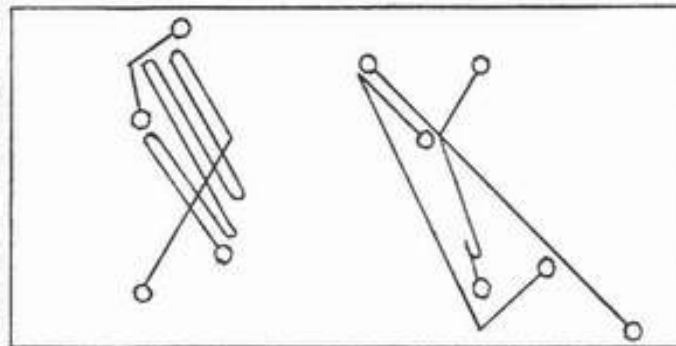
KAMEA



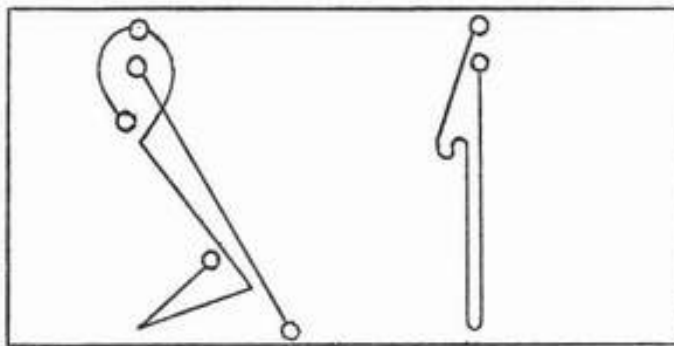
SEAL



SPIRIT = CHASHMODAI



*Intelligence Of Intelligences = Malkah Be-Tharshisim Ve-Ad Be-Ruachoth Shechalim*



*Spirit Of Spirits = Shad Barshemoth Ha-Sharthathan*

In addition to these figures it is also useful to use the traditional Hebrew names associated with the planet whose talisman is being constructed. It is immaterial whether the words are written in Hebrew or English, but it is essential that whichever language is used the operator must know the meaning of the words that he is writing. If there is room on the talisman perhaps the best compromise for somebody not proficient in Hebrew is to write both the English and the Hebrew or just the English. The appropriate words for each sphere are as follows:

| PLANET    | Name of Planet in Hebrew | ATZILUTH, Archetypal |                | BRIAH, Creative  |         | YETZIRAH, Formative |           | ASSIAH, Action |                                              |                                 |                  |
|-----------|--------------------------|----------------------|----------------|------------------|---------|---------------------|-----------|----------------|----------------------------------------------|---------------------------------|------------------|
|           |                          | DIVINE NAME          |                | ARCHANGELIC NAME |         | CROSS OF ANGELS     | Angel     | Intelligence   |                                              | Spirit                          |                  |
| Saturn ♄  | Shabbathai שבתאי         | Yhvh Elohim          | יהוה אלהים     | Tzaphkiel        | צפכאל   | Aralim              | אראלים    | Cassiel        | Agiel                                        | Zazel                           | זאזל             |
| Jupiter ♃ | Tzedek צדק               | El                   | אל             | Tzadkiel         | צדקאל   | Chashmalim          | חשסלים    | Sachiel        | Yahphiel                                     | Hismael                         | חסמאל            |
| Mars ♂    | Madim מדים               | Elohim Gibor         | אלהים גבור     | Kamael           | כמאל    | Seraphim            | שרפים     | Zamael         | Graphiel                                     | Bartzabel                       | ברצבאל           |
| Sol ☉     | Shemesh שמש              | Yhvh Eloah Vedaath   | יהוה אלוה ודעת | Michael          | מיכאל   | Melekim             | מלכים     | Michael        | Nakhiel                                      | Sorath                          | סורת             |
| Venus ♀   | Nogah נוגה               | Yhvh Tzabaoth        | יהוה צבאות     | Haniel           | האניאל  | Elohim              | אלהים     | Hanael         | Hagiel                                       | Kodemel                         | קדמאל            |
| Mercury ☿ | Kokab כוכב               | Elohim Tzabaoth      | אלהים צבאות    | Raphael          | רפאל    | Beni Elohim         | בני אלהים | Raphael        | Tiriel                                       | Taphthartharath                 | תפתרתרת          |
| Luna ☾    | Levanah לבנה             | Shaddai El Chai      | שדי אלהי       | Gabriel          | גבריאל  | Kerubim             | כרובים    | Gabriel        | Malkah be Tarhisim ve-ad Ruachoth Schechalim | Schad Barshemoth ha-Sharthathan | שד ברשמות השרתתו |
| Earth     | Aretz ארץ                | Adonai ha-Aretz      | אדני הארץ      | Sandalphon       | סנדלפון | Ashim               | אשים      |                |                                              |                                 |                  |

It is also sometimes useful to incorporate the geomantic sigils in the talisman, especially as the meaning of these should now be easily recalled. (4)

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[4] See Chapter Five for the table of their meanings.

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The geomantic sigils are simply formed by joining the dots of each geomantic figure as follows:

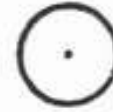
|                                                                                   |           |                                                                                     |
|-----------------------------------------------------------------------------------|-----------|-------------------------------------------------------------------------------------|
|  | Carcer    |  |
|  | Tristitia |                                                                                     |

|                                                                                    |            |                                                                                     |
|------------------------------------------------------------------------------------|------------|-------------------------------------------------------------------------------------|
|   | Acquisitio |  |
|  | Laetitia   |                                                                                     |

|                                                                                     |        |                                                                                       |
|-------------------------------------------------------------------------------------|--------|---------------------------------------------------------------------------------------|
|  | Puer   |  |
|  | Rubeus |                                                                                       |



|                                                                                   |                  |
|-----------------------------------------------------------------------------------|------------------|
|   | Fortuna<br>Major |
|  | Fortuna<br>Minor |



|                                                                                   |         |
|-----------------------------------------------------------------------------------|---------|
|  | Puella  |
|  | Amissio |



|                                                                                    |            |
|------------------------------------------------------------------------------------|------------|
|   | Albus      |
|  | Conjunctio |



|                                                                                     |         |
|-------------------------------------------------------------------------------------|---------|
|  | Populus |
|  | Via     |

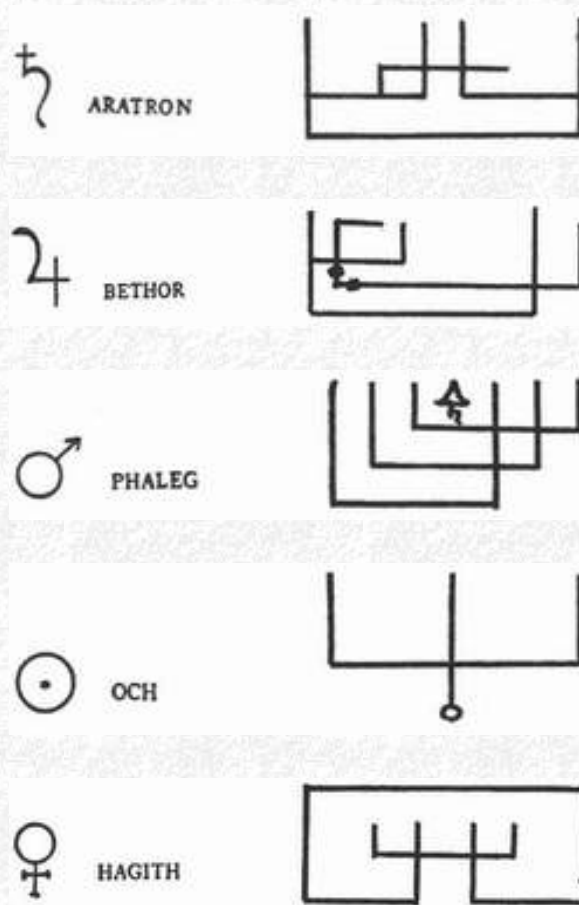


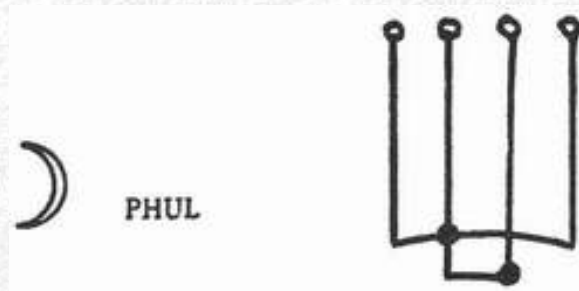
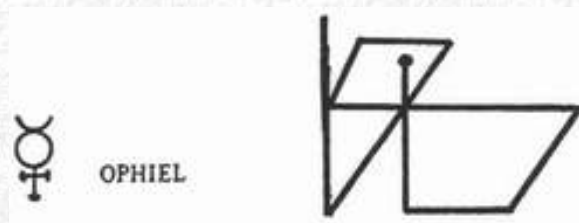
Likewise, under some circumstances, the Olympic Planetary Spirits' Sigils can be incorporated, but usually only when the desired result comes specifically into the sphere of these Spirits who could be evoked (5) at the time of the talisman's consecration.

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[5] See Chapter Fourteen for details of evocation.

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Other traditional requirements of the talisman are that it should be painted in the correct colour, and be cut to the correct shape. Size is immaterial, but to continue the symbolism it is useful to construct the talisman using a specific number of units, be it inches or centimetres. For example, a Venusian talisman should be painted in green and lettered in black or the complementary colour, red. It should be seven sided, with a diameter of seven units, ie perhaps seven inches or seven centimetres. On the other hand a solar talisman would be painted in gold with black lettering on a six sided figure, six units in diameter. The full details of size shape and colour are set out below, and coincides with the ascription of the planets to the ten Sephiroth of the Qabalistic Tree of Life:

| <i>Planet</i> | <i>Colour</i>                                         | <i>No of Sides<br/>and Diameter</i> | <i>Complementary colour<br/>for Lettering</i> |
|---------------|-------------------------------------------------------|-------------------------------------|-----------------------------------------------|
| Saturn        | Black                                                 | 3                                   | White                                         |
| Jupiter       | Blue                                                  | 4                                   | Orange                                        |
| Mars          | Red                                                   | 5                                   | Green                                         |
| Sun           | Gold                                                  | 6                                   | Purple                                        |
| Venus         | Green                                                 | 7                                   | Red                                           |
| Mercury       | Orange                                                | 8                                   | Blue                                          |
| Moon          | Purple                                                | 9                                   | Yellow                                        |
| Earth         | Citrine,<br>Olive, Russet<br>and Black<br>(Quartered) | Square or 10                        | White                                         |

*(In each case black may be used for the lettering.)*

These then are the essential constituents of the talisman. It is now up to the operator to arrange them in his own particular manner, to decide the material of which he is to make his talisman (bearing in mind the stricture that all his materials must be 'virgin' that is, not used for any other purpose before, and this includes his brush, paint, etc). The size of the talisman, and which of the above constituents he intends to include. Of course it would be possible for him, if he so chose, to engrave, etch, or paint the talisman on a disc or polygon of the appropriate metal. The appropriate metals are Lead for Saturn, Tin for Jupiter, Iron for Mars, Gold for the Sun, Copper for Venus, Mercury or Aluminium for Mercury, Silver for the moon, and Zinc for the Earth. But for the moment we will consider the operation as if a card talisman is being constructed.

Considerations of time now enter into the operation, and it is advisable, working on traditional assumptions (which are well worth maintaining) to set aside an hour during the day which is traditionally allocated to the planet under whose auspices you are working. Thus, for works of Saturn, Saturday; for works of Jupiter, Thursday; for works of Mars, Tuesday; for works of the Sun, Sunday; for works of Venus, Friday; for works of Mercury, Wednesday; and for works of the Moon, Monday. For Earth talismans there is no special day. Although it is often asserted in the older works of magic that it is necessary to pick the correct planetary hour, in practice, except in extremely tricky operations, this can be safely ignored. If however it is desired to calculate this tune then the following should serve as a simple guide:

There are twelve planetary, or unequal hours in each day, and twelve in each night. The total of minutes of actual daylight are added together, and then divided by twelve. This gives the actual number of minutes in a planetary hour of the day. For instance: there are, say, sixteen hours of daylight in a given day. This is equal to nine hundred and sixty minutes. Divided by twelve, this gives eighty minutes in a planetary hour.

A similar calculation will give the length of the planetary hours of the night: eight normal hours ('dial-hours') equal four hundred and eighty minutes. Divided by twelve, this equals forty minutes to each hour of the night.

Then, taking the planets in the following order; Saturn, Jupiter, Mars, Sun, Venus, Mercury, Moon, the first hour of each day will begin with the planet attributed to that day and the others will follow in the above succession, the cycle repeating itself till each of the twelve hours has a planetary ruler. The same applies to the hours of the night.

The talisman should be constructed on the day (and if you wish the hour) of the appropriate planet and consecrated at the same tune or seven days later. Again the procedure for consecration is flexible and depends to a large extent upon the personal preferences of the practitioner. However a short ceremony, based on the four alchemical elements, and the fifth invisible synthesis of these, is set out below. (6)

Equipment needed for the construction and consecration of a talisman

1. A piece of fairly stiff cardboard (or metal sheet if the talisman is to be engraved).
2. Paint of the appropriate colour, preferably waterproof: acrylic paints are the best for this purpose.
3. Brushes both for the main colour and for the lettering. A pen may be used for the lettering if desired.
4. A compass, ruler and pencil for drawing the figure of the appropriate number of sides.



5. Water in a previously unused container.

6. Incense, preferably of a type appropriate to the planet concerned (planetary incenses are supplied by some firms, otherwise the best incenses are for Saturn, myrrh or civet; for Jupiter, cedar; for Mars, tobacco; for the Sun, olibanum; for Venus, benzoin, rose or red sandal; for Mercury, storax; for the Moon, jasmine or jinseng; and for the Earth, Dittany of Crete). Failing this, either Church incense burnt on coals or pure sandalwood joss-sticks are the best all round incenses.

7. Salt.

8. A small cutting instrument.

9. A cloth (preferably real silk) of the appropriate colour.

The ritual for the Consecration of a Talisman

1. Place the talisman on a cloth (if possible silk of the appropriate colour) and visualize above the talisman a large sphere, luminous and of the same colour.

2. State in a single sentence, aloud (for greater emphasis) the written intention and objective of the ceremony.

3. Sprinkle the talisman with the water saying 'I consecrate this talisman with Water to the end that it may (here repeat the intention again).'

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[6] This is not to be slavishly adhered to but is given as an example of format. By now the magician should have sufficient grasp of the principles to construct elementary rituals of his own.

----

4. Light the incense and pass the talisman the appropriate number of times through its smoke, saying as you do so; 'I consecrate this talisman with Fire to the end that it may (here repeat the intention again).'

5. Breathe upon the talisman the appropriate number of times saying 'I consecrate this talisman with Air to the end that it may (here repeat the intention again).'

6. Sprinkle the talisman with the salt saying 'I consecrate this talisman with Earth to the end that it may (here repeat the intention again).'

On each of the four preceding operations visualize the large coloured sphere suspended in the air above the talisman getting smaller, more compact, more intense, brighter, and more powerful.

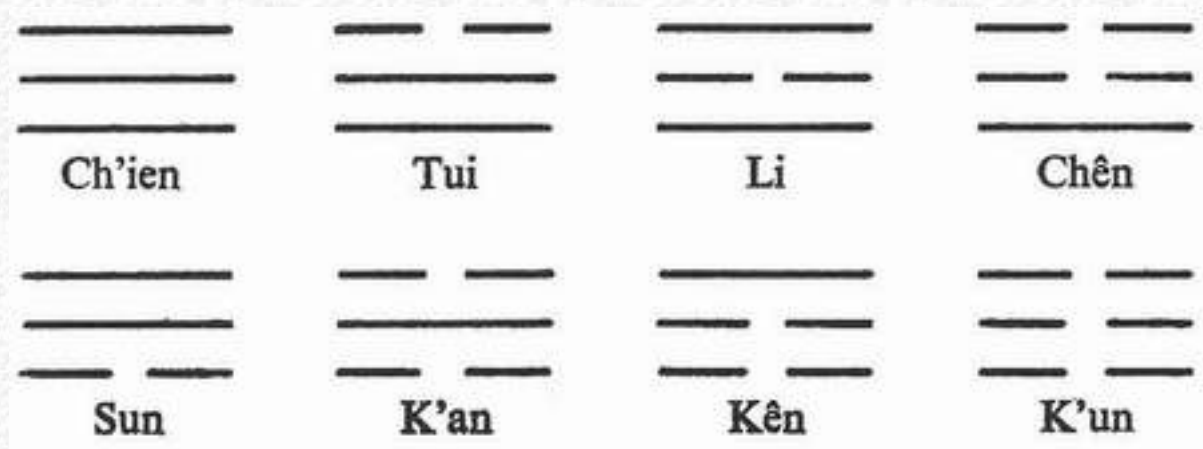
7. Finally, linking all these elements into the fifth, Aethyr, visualize the coloured ball descending onto the talisman, and becoming part of it, whilst saying 'I link this talisman with my Life to the end that (here repeat the intention again).' At this point the physical operation most appropriate for the fifth element is to link the operator with the talisman, by anointing the talisman with a small quantity of the operator's blood. This creates the magical link which is so often neglected by many of the authorities on the subject.

8. Finally, wrap the talisman in the cloth on which it is laid, place it in a safe place, and extinguish the incense. Then forget it. This last command is most important, as many magical operations fail because of interference caused by constant worry and conjecture by the operator about the efficaciousness of the operation.

9. Enter the details of desired effect, design and consecration in your Magical Diary, for later confirmation of its efficacy or otherwise.

## 9 - The I Ching

The I Ching is a binary system of divination: the two basic units being the Yin and the Yang, respectively, the female broken line (— —) and the male unbroken line (—). These two elements are formed into trigrams of which there are eight:



These trigrams are then combined one with another to form 8 by 8 combinations, that is 64 hexagrams. The words trigram and hexagram (1) purely indicate the number of lines in each of these two types of figure. It is the hexagrams which are the final product of the divinatory process and which convey the answer to the question posited: each of these hexagrams has a commentary written upon it, depending on the configuration of the lines and their weaknesses or strengths. These interpretations were reputedly made by King Wen and Duke Chou in the 12th century B.C.

The hexagram, just like the Geomantic figure, is derived by a process of mechanical operations which allegedly incorporates into it the conditions of the moment in which the sticks are thrown so as to accurately predict the outcome of the events current at the moment of the throw.

----

[1] Not to be confused with the Western hexagram or Star of David which is two interlocking triangles.

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It is recommended that the diviner use the traditional sticks instead of using coins, a practice which has come into use as a sort of shorthand stick throwing, but which by its very simplicity and ease seems to vitiate this method of divination, making it such a brief and prefatory practice that it provides no opportunity to establish that state of mind which is the essence of the interpretation of the hexagram.

It is necessary, therefore, to acquire a set of fifty sticks as one's magical instrument for I Ching divination (traditionally yarrow stalks between one and two feet long). These should be stored in a lidded box never used for any other purpose, retaining the same ritual purity as the four Elemental Weapons. It is also recommended that the Book of Change itself should be kept wrapped in silk or

cloth and kept above shoulder level. (2)

Just as with geomantic operation, one of the essential requisites is to frame the enquiry in such a way that there is no possibility for ambiguity of answer. Thus an either/or type of question should be avoided just as a general 'what should I do?' type of question is inadvisable. Also, as the I Ching seldom gives an indication of time it is advisable to incorporate this factor in the question. For example one might ask what is likely to happen to this project or person during such and such a month or year, etc.

### *The Actual Enquiry*

1. The Book of Change, the 7 Ching, (3) is laid upon the altar along with the divining sticks in their lidded box. Also place on the altar an incense burner, two sheets of white card (or two small trays) and a book to write out the result of the divination. (4)

2. The nature of the enquiry worded as specifically as possible to avoid any ambiguity, should now be written at the head of the page in the book.

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[2] A traditional Chinese mark of respect towards this ancient oracle.

[3] Perhaps the most suggestive translation of the I Ching is Legges' translation, but the easiest to work from initially is Aleister Crowley's version of the text, if one overlooks the doggerel rhymes.

[4] The results should be written up with the relevant hexagram in your Magical Diary.

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3. The magician now performs the Qabalistic Cross, and the Lesser Banishing Ritual of the Pentagram also if he desires.

4. He moves to the South and faces the North. The stick of incense is lit and the fifty yarrow stalks, the divining sticks, are consecrated with Fire, by taking them in the right hand and passing them three times through the incense smoke in a clockwise circular movement, whilst at the same time concentrating with an absolute one-pointedness on the question written in the Book of Divination on the altar.

5. Replace one of the fifty sticks in its box, and lay the remaining forty-nine on the right-hand sheet of cardboard. Then still using the right hand, divide the sticks into two roughly equal heaps.

6. At this stage is performed a process which is performed six times, to establish on each occasion, one of the lines of the hexagram. When drawing the hexagram one line at a time in the Book of Divination be careful to draw the lines from the lowest one, upwards.



- a. From the right-hand pile, take one of the yarrow sticks and hold it in the left hand between the last two fingers.
- b. From the left-hand pile, remove sticks four at a time until there are four or less remaining in the pile. Place this remainder between the next two fingers of the left hand.
- c. Turning now to the right-hand pile repeat the process by removing the sticks four at a time until there is a remainder of four or less. This remainder is likewise placed between the next two fingers of the left hand.
- d. The 'remainders' collected in the left hand will now total five or nine sticks and are placed together on the second card.
- e. The sticks remaining on the first card are bunched together again and then rapidly separated into two piles, with the right hand as before.
- f. These two piles are then diminished in the same manner as described in instructions (a) to (d), resulting again in the remaining sticks being held in the left hand. These are then placed on the second card, being careful not to mix them with the existing pile on this card.
- g. Processes (a) to (d) are again repeated, leaving a total of three piles of sticks on the second card.

The possible combinations of sticks on this card will be:

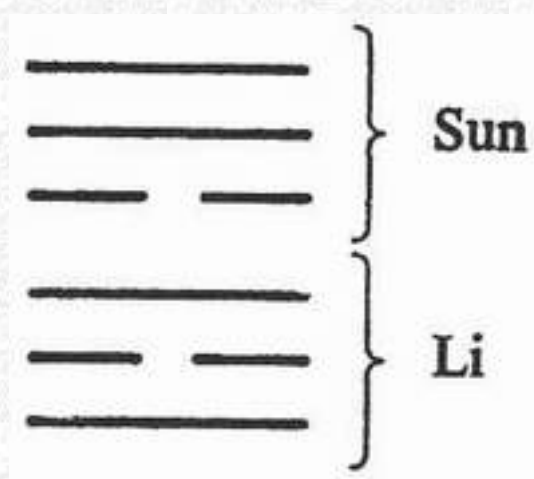
| <i>First Pile</i> | <i>Second Pile</i> | <i>Third Pile</i> |
|-------------------|--------------------|-------------------|
| 5 sticks          | 4 sticks           | 4 sticks          |
| 9 sticks          | 8 sticks           | 8 sticks          |
| 5 sticks          | 8 sticks           | 8 sticks          |
| 9 sticks          | 8 sticks           | 4 sticks          |
| 9 sticks          | 4 sticks           | 8 sticks          |
| 5 sticks          | 4 sticks           | 8 sticks          |
| 5 sticks          | 8 sticks           | 4 sticks          |
| 9 sticks          | 4 sticks           | 4 sticks          |

From the number of sticks in each pile one can deduce the nature of the first line of the hexagram (which as you will remember is the bottom line). The following table correlates the numbers in the pile with the appropriate hexagram line:

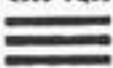
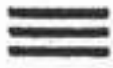
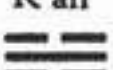
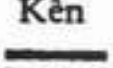
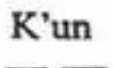
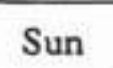
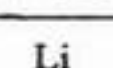
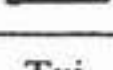
| <i>Piles</i> | <i>Line</i> | <i>Description</i>            |
|--------------|-------------|-------------------------------|
| 5-4-4        | —○—         | an Old Yang line (ie moving)  |
| 9-8-8        | —x—         | an Old Yin line (ie moving)   |
| 5-8-8        | —           | a Young Yang line (ie static) |
| 9-8-4        |             |                               |
| 9-4-8        |             |                               |
| 5-4-8        | — —         | a Young Yin line (ie static)  |
| 5-8-4        |             |                               |
| 9-4-4        |             |                               |

h. Having established the first line of the hexagram, the procedures (a) to (g) are repeated five times to derive the complete hexagram.

7. The hexagram can now be identified. For example:



By examining the upper triagram (Sun) and the lower triagram (Li) and checking them in the Table appended below, it is obvious that this hexagram is number 37, (the Chia Jen Hexagram).

| UPPER<br>TRIGRAM                                                                            | Ch'ien<br> | Chên<br> | K'an<br> | Kên<br> | K'un<br> | Sun<br> | Li<br> | Tui<br> |
|---------------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------------|------------------------------------------------------------------------------------------|--------------------------------------------------------------------------------------------|--------------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------------|--------------------------------------------------------------------------------------------|
| LOWER<br>TRIGRAM                                                                            |                                                                                             |                                                                                           |                                                                                           |                                                                                          |                                                                                            |                                                                                            |                                                                                           |                                                                                            |
| Ch'ien<br> | 1                                                                                           | 34                                                                                        | 5                                                                                         | 26                                                                                       | 11                                                                                         | 9                                                                                          | 14                                                                                        | 43                                                                                         |
| Chên<br>   | 25                                                                                          | 51                                                                                        | 3                                                                                         | 27                                                                                       | 24                                                                                         | 42                                                                                         | 21                                                                                        | 17                                                                                         |
| K'an<br>   | 6                                                                                           | 40                                                                                        | 29                                                                                        | 4                                                                                        | 7                                                                                          | 59                                                                                         | 64                                                                                        | 47                                                                                         |
| Kên<br>    | 33                                                                                          | 62                                                                                        | 39                                                                                        | 52                                                                                       | 15                                                                                         | 53                                                                                         | 56                                                                                        | 31                                                                                         |
| K'un<br> | 12                                                                                          | 16                                                                                        | 8                                                                                         | 23                                                                                       | 2                                                                                          | 20                                                                                         | 35                                                                                        | 45                                                                                         |
| Sun<br>  | 44                                                                                          | 32                                                                                        | 48                                                                                        | 18                                                                                       | 46                                                                                         | 57                                                                                         | 50                                                                                        | 28                                                                                         |
| Li<br>   | 13                                                                                          | 55                                                                                        | 63                                                                                        | 22                                                                                       | 36                                                                                         | 37                                                                                         | 30                                                                                        | 49                                                                                         |
| Tui<br>  | 10                                                                                          | 54                                                                                        | 60                                                                                        | 41                                                                                       | 19                                                                                         | 61                                                                                         | 38                                                                                        | 58                                                                                         |

8. It is now simply a matter of referring to the text of the correct hexagram in the text of the I Ching. The text of the hexagram shows the current situation. The moving lines (if there are any) show the development of the actual enquiry, and the second hexagram formed by changing the moving line to its opposite (ie Yang to Yin, and Yin to Yang) shows the outcome of the changing situation.

9. After the interpretation, a second stick of incense is lit and the sticks held in the right hand and passed through the smoke in a clockwise direction.

10. The operation is terminated with the Qabalistic Cross, (and if performed at the commencement,

the Lesser Banishing Ritual of the Pentagram).

### *Interpretation*

Carefully read the text of the hexagram impartially without in any way relating the text to your original question. At this stage it is important not to bias the reading with your own conception of the range of possible answers, in fact keep rational criticism or correlation suspended. Bear in mind that the I Ching has a surprising facility for giving answers that cut across the possibilities that had presented themselves to your mind already, and turning up a new and unique solution. There is a curious parallel between the I Ching's answers and Edward de Bono's concept of lateral thinking.

Returning to the practice, the next step is to re-read the text to see if any phrase stands out, usually for no apparent reason: one magician whose facility with the I Ching was considerable, found that important phrases actually appeared to be printed in heavier type (for the duration of the divination).

Write these important phrases down, one under another. Look again, this time slowly through the text for any important phrase which may have been missed.

Then consider the relevance of these phrases to the question: if connections arise also write these down on the same piece of paper. Now go back to the text consciously looking for an answer to your question. Conclude by writing your interpretation of the text, in the light of the question, out in full.

Then consider the moving lines as indications of developments: the interpretation of these should be fairly obvious if the meaning of the hexagram itself has been well established already. In the Chinese texts the ritual number nine refers to a moving line going from Yang to Yin, whilst the ritual number six, refers to a Yin moving to a Yang. Remember that the lines of the hexagram are counted from the bottom line up, so that a 'nine for the second place' means that the line second from the bottom is a Yang line moving to a Yin.

Re-draw the hexagram with the moving lines changed to their opposites and using the Table (page 103), determine the number of the new hexagram, which represents the outcome or end result. Interpret its text in the same manner as is outlined above.

If there are no moving lines then the initial hexagram contains the complete answer to your question.

The wording of the texts at first appears to be very oriental, until familiarity confers the ability to interpret apparently military terms like advance and retreat in a more universal manner, as indicating perseverance or abandonment of a particular course of action. References to what the Superior Man would do, indicate the course of action which would be most noble or benevolent under the circumstances. 'Rebels' indicate those who would undermine your plans. 'No error' or 'no blame' means that if things do not go according to plan, it is not the enquirer's fault. The intuition should be able to apply these principles to the interpretation of other I Ching terminology in the light of the question asked.

Lastly, remember that the divination should be 'without lust of result' as Aleister Crowley so aptly put



it; always divine without the slightest desire for an answer, just for the pure pleasure of the process, so that when you finally find an answer on the page in front of you, your surprise at its being there should only be excelled by your surprise at its correctness!

Finally it is quite useful to skry the hexagrams of the I Ching, in much the same way as has been outlined in Chapter Six on tattwa vision, but before doing so it is useful to consider skrying generally and its relation to astral projection.

## 10 - Astral Projection in Theory and Practice

'... there appeared to me a brightness in the West, and a darkening of the East; and whilst perplexed by this matter, I find I have entered a dirty street, and see near me a young child sitting on the doorstep of a very squalid house.

'I approached the house, and seeing me, the child scrambled to his feet and beckoned me to follow him. Pushing open the rickety door, he pointed out to me a rotten wooden staircase. This I mounted and entered a room ...

'... I found a little old man, but could not see him distinctly, as the blinds were drawn.

'... he opened a book which was lying on the table before him and showed me a sigil. After I had looked at it carefully, he explained to me how I should use it, and finished by telling me that it was used to summon things of earth.

'As I looked incredulously at him he took hold of the sigil, and no sooner had he done so than from out of every crack and seam in the floor there wriggled forth a multitude of rats and other vermin.

'... I saw a naked woman ... The Adept turned from me and said: "She is in a trance; she is dead; she has been dead long." And immediately her flesh becoming rotten, fell from her bones.'

So reads an extract from the diary, or Magical Record, of Julian Baker for December 1898. Baker, a friend of Aleister Crowley's and, like him, an initiate of the Golden Dawn was neither mad nor suffering from an acute attack of delirium tremens. He was recording an experiment in what some magicians call 'skrying in the spirit vision' and what is sometimes referred to as astral projection.

In our first chapter we have already made a mention of the importance which occultists attach to the astral body and its projection. Before we outline the basic techniques for achieving the latter - techniques identical with those used by Julian Baker to obtain the vision described above - we think it worthwhile to briefly examine the historical development of occult beliefs regarding non-physical vehicles of consciousness.

The idea that each human being has an 'astral body' capable of separating itself from the physical body and engaging in 'astral journeying' is very old. Ancient Hindu writings describing the eight Siddhis (magical powers) obtained through the practice of Yoga refer to one of them as 'the power of flying through the air'. This almost certainly refers not to physical levitation but to astral travel. In pre-communist Tibet and China belief in astral projection was widespread, as it still is in places so remote from one another as Haiti and Greenland.

In the western world belief in the astral body and the possibility of astral projection may well have evolved quite independently of any oriental influence. Certainly the Neoplatonic philosophers of the early Christian era derived their theories regarding the astral body from late developments of Plato's doctrine of the existence of 'the souls of the stars' (hence the word 'astral' from the Latin 'astrum', star) and from the Aristotelian conception of the 'sensitive soul' supposedly 'analogous to that element from

which the stars are made'. Nevertheless, it is at least possible that both these Platonic and Aristotelian concepts were ultimately derived from Hellenistic folk-memories of the primitive beliefs of the Aryan-speaking peoples who gave their culture to both Greeks and Hindus.

Be this as it may, there is no doubt that a belief in the existence of the astral body has been held by at least some people throughout the history of the western world. Thus Dante described the soul after death as being surrounded by 'its own creative power, like to its living form in shape and size' and went on to assert that it was capable of adopting any shape it wished; this belief in the plasticity of the astral body - the idea that it can be moulded at will into, for example, the appearance of an animal - is today a commonplace of western occultism.

Two centuries after Dante, astral projection was referred to by Cornelius Agrippa, the metallurgist, occultist and philosopher. He wrote of 'vacation of the body, when the spirit is enabled to transcend its bounds, and, as a light escaped from a lantern, to spread over space'. (1)

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[1] Cornelius Agrippa, *De Occulta Philosophia*. Antwerp, 1531.

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There was an ambivalence in the attitude of the Church towards astral projection. When indulged in by the orthodox it was called bilocation and regarded as evidence of possible sanctity. When, on the other hand, it was practised by those who might reasonably be suspected of heresy or witchcraft it was looked upon as proof of co-operation with Satan, or of deliberate attendance at the Witches' Sabbath, or even of dangerous (and possibly diabolical) delusion. Thus Sprenger, the co-author of that notorious inquisitors' manual *The Hammer of the Witches* (1484), reported the case of a woman who voluntarily approached some Dominican friars and related that she attended the Witches' Sabbath every night.

She added that even being placed in a locked room would not suffice to prevent her from attending the gathering. At nightfall the Dominicans, who seem to have combined a healthy scepticism with a taste for experiment, placed the woman in a locked room, leaving her alone but all the while observing her through a concealed spyhole. She threw herself onto the bed, becoming totally rigid - clearly she had entered some sort of cataleptic trance. The friars entered the room and attempted to awake the self-confessed witch, but all their efforts - some of which were extremely rough and included burning her naked feet with a candle - were ineffectual.

On her eventual spontaneous recovery from the trance she gave a lurid description of her visit to the Sabbath, of those she had met there and of the rites in which she believed she had taken part. The woman was lucky; the friars simply told her that she was indulging in fantasies, gave her a penance and sent her home. Other witches experienced less humane inquisitors. Some were burnt on no better evidence.

In the 18th century belief in the existence of the astral body and the possibility of astral projection

survived only amongst the initiates of certain small secret fraternities. Such beliefs did not again become fashionable until the burgeoning of the spiritualist and theosophical movements in the second half of the 19th century.

It is only in the last fifty years, however, that certain techniques of astral projection, derived from the writings of Oliver Fox, Sylvan Muldoon and Hereward Carrington, have become widely known in the western world. The first-named of these writers discovered for himself what he called 'the pineal doorway' while the second developed a mode of astral projection involving reducing himself to a state very near to physical death.

In spite of the admiration which that extraordinary personality Dion Fortune expressed for the writings of both Fox and Muldoon - some of the subjective experiences undergone by the hero of her novel *Sea Priestess* are clearly based on those of Muldoon - there is no doubt that the overwhelming majority of serious occultists would regard the methods advocated in them as being undesirable. Not only physically undesirable (although of course, it is apparent that there are material risks involved in subjecting one's body to a death-like trance), but spiritually undesirable, for such uncontrolled projection without adequate protection can sometimes result in the astral traveller finding himself in one of the so-called 'astral hells', undergoing the dangers of a possible obsession by some hostile entity.

Even more dangerous is the short-cut practice of using drugs as a key to open the astral doorway. This was probably the method used by the witches of the Middle Ages, for it is likely that the 'flying ointments' with which they anointed their bodies before attending the Sabbath were neither more nor less than mixtures of hallucinogenic substances designed to induce a dissociation of consciousness.

Similar methods were used, sometimes with tragic results, by some of the French occultists of the 1890s, notably Stanislas de Guaita, and are today being employed by some of the 'head' occultists who are prominent in the occult revival. Here are the recipes of two 'ointments of astral projection' currently popular in such circles:

Lanolin (2) - 5 ounces  
Hashish - 1 ounce  
Hemp Flowers - 1 handful  
Poppy Flowers - 1 handful  
Hellebore - 1/2 handful

Alcohol - 1/10 oz  
Laudanum - 1 1/2 oz  
Betel nut - 1 oz  
Tincture of cinquefoil - 1/5 oz  
Tincture of henbane - 1/2 oz  
Tincture of belladonna - 1/2 oz  
Tincture of cannabis - 8 oz  
Cantharides - 1/5 oz



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[2] Originally hog's fat  
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Before we go on to a detailed description of the methods which we suggest that you should employ as modes of obtaining astral projection we feel it worthwhile considering whether astral visions partake of objective reality. In the last analysis this is a question which each seer must answer for himself. Our own beliefs and the beliefs of many occultists, past and present, were admirably expressed by J.F.C. Fuller who wrote:

'The truth is, it does not matter one rap by what name you christen the illusions of this life, call them substance, or ideas, or hallucinations, it makes not the slightest difference for you are in them and they in you whatever you like to call them, and you must get out of them and they out of you, and the less you consider their names the better; for name-changing only creates unnecessary confusion and is a waste of time.

'Let us therefore call the world a series of existences and have done with it, for it does not matter a jot what we mean by it so long as we work; very well then; Science is a part of this series, and so is Magic, and so are cows and angels, and so are landscapes, and so are visions; and the difference which lies between these existences is the difference which lies between a cheesemonger and a poet, between a blind man and one who can see. The clearer the view, the more perfect the view; the clearer the vision the more perfect the vision. The eyes of a hawk are keener than those of an owl, and so are poet's keener than those of a cheesemonger, for he can see beauty in a ripe Stilton while the latter can only see two-and-sixpence a pound.

'A true vision is to awakening as awakening to a dream; and a perfectly clear co-ordinate vision is so nearly perfect a Reality that words cannot be found in which to translate it, yet it must not be forgotten that its truth ceases on the return of the seer to the Material plane. (3)

'The Seer is therefore the only judge of his visions, for they belong to a world in which he is absolute King, and to describe them to one who lives in another world is like talking Dutch to a Spaniard ...

The vision of the adept is so much truer than ordinary vision that when once it has been attained to, its effect is never relinquished, for it changes the whole life. Blake would have as soon doubted the existence of his wife, his mother or of himself, as that of Urizen, Los or Luvah.

'Dreams are real, inspirations are real, delirium is real, and so is madness; but for the most part these are Qliphothic realities, unstable, unbalanced, dangerous.

'Visions are real, inspirations are real, revelation is real, and so is genius; but these are from Kether, and the highest climber on the mystic mountain is he who will obtain the finest view, and from its summit all things will be shown unto him.'

Fuller's statement is adequate so far as it goes, but he leaves unanswered the question as to whether there is an authentic relationship between the physical and the astral worlds. Whether, to give a particular example of such a general relationship, the symbol employed by the seer has a genuine correspondence with his vision?

It would seem that such a correspondence does exist; for almost all those who have used the technique of projection-by-symbol have claimed that the visions they have experienced have in some way correlated with the symbol employed. If, for example, they have used the Tarot card named The Magician, traditionally attributed to the god Mercury, they have undergone visions of a mercurial nature in which the plants, animals and entities seen 'have been those traditionally associated with Mercury'.

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[3] Our italics.

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A particularly interesting illustration of the relationship between symbol and vision has been given by the late W.B. ('Willie') Seabrook, a professional journalist who learnt most of his occultism from Aleister Crowley. In the 1920s and 1930s Seabrook produced well-written, amusing and financially successful books with an occult slant; these still make enjoyable light reading in spite of Seabrook's gross inaccuracies and misunderstandings - Magic Island, for example, reveals a total lack of comprehension of the real nature of the things its author had witnessed and makes hilarious reading for anyone who knows anything at all about the real nature of the voodoo religion.

It is likely that any casual reader of Seabrook's books would assume their author to have been a complete sceptic regarding occult matters; in reality he had been a close associate of Crowley's during the period 1917-19 and the two had participated together in magical rituals. It is likely also that Seabrook's wife Kate was one of Crowley's mistresses and that Seabrook himself enjoyed some sort of homosexual relationship with Crowley.

Seabrook made little use of the astral-projection-by-symbol technique until 1922 when he began a course of experiments employing as symbols the 64 Hexagrams of the I Ching. He himself did not have any particularly interesting experiences on the astral plane. His friends were more fortunate; one found himself living in the body of a mediaeval Benedictine monk while a staid academic found himself transformed into an ancient Greek wanton. The most existing experience was undergone by a White Russian refugee named Nastatia Filipovna.

Nastatia had been for some time experimenting with astral projection quite independently of Seabrook, using a crystal ball as a means of inducing auto-hypnosis. The results she had achieved had been disappointing and her experiences had been both boring and unpleasant. Almost always she found herself in the camp of some primitive tribe engaged in skinning and gutting an animal with a stone knife.

Seabrook re-met Nastatia, an old friend with whom he had lost touch, in the summer of 1923, and told her of the use of the I Ching as an aid to astral travel. She wanted to try the method, Seabrook agreed to help her to do so and took her along to his friend John Bannister, a wealthy occultist who filled his Studio with every variety of 'esoteric' junk from Tibetan tankas to South Seas devil masks.

The hexagram to be used was selected by throwing notched tortoiseshell sticks into the air. They fell in a pattern which indicated the forty-ninth hexagram, Ko, meaning an animal pelt, moulting or, by analogy, revolution.

Nastatia knelt in the centre of the darkened room, formulating mentally a door marked with the chosen hexagram. For three hours there was silence, interrupted only by a complaint from Nastatia that her knees were aching. Then she spoke:

'The door is moving. The door is opening. But it's opening into the outdoors ...

'Snow ... everywhere snow ... the moon on the white snow ... and black trees there against the sky. I am lying in the snow ... wearing a fur coat ... I am warm in the snow ... It is good to lie warm in the snow ... I am moving now ... I am crawling on my hands and knees ... I'm not crawling now, I'm running on my hands and feet, lightly ... now! now! ... I'm running like the wind ... how good the snow smells ... And there's another good smell. Ah! Ah! Faster ... Faster ...'

By now Nastatia was, in Seabrook's words, 'breathing heavily, panting'. He went on to say that when she next broke silence 'it was with sounds that were not human. There were yelps, slaverings, panting and then a deep baying such as only two sorts of animals on earth emit when they are running - hounds and wolves.'

Seabrook and the other two observers - Bannister and a young vice-consul - became alarmed by Nastatia's extraordinary behaviour and attempted to 'bring her round' by slapping her face. Her reactions were, firstly, to attempt to tear at the vice-consul's throat with her teeth and, secondly, to retire snarling into a corner of the room. Eventually all three approached her, forcibly smothered her struggles in blankets and thrust ammonia under her nose. Slowly she reverted to her normal state of consciousness.

'We didn't talk much,' wrote Seabrook, 'We brought her brandy. In a few minutes she made us find her handbag with powder and makeup. She went into the bathroom. She came out and sank into an armchair and lighted a cigarette ...'

At least some element of wish-fulfilment must have accounted for the form of Nastatia's animal transformation but the really interesting thing is this: that not only does Ko mean animal pelt but that several of the texts referring to this hexagram are connected with the idea of transformation.

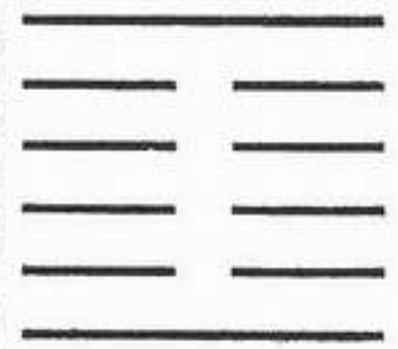
This form of astral projection, using a symbol as a doorway has already been described in detail in the chapter on tattwa vision, and is further elaborated in Chapter Eleven, in connection with the Tarot Trumps and the Paths of the Tree of Life. At this stage, especially as you will have worked with the I Ching, in its divinatory capacity, it is useful to select a hexagram at random and skry it without first

referring to its divinatory meaning. The hexagram should be selected by casting the sticks, thereby ensuring that there is no conscious direction in its selection.

This skrying can be used simply to explore that part of the 'astral' to which each hexagram belongs (without reference to the text) or can be incorporated in a divination, by skrying the hexagram produced by the sticks, before consulting the text itself and then combining the results to answer the question. An example of two such skrying records follows. The first is the I hexagram:

'I indicates that with firm correctness there will be good fortune (in what is denoted by it). We must look at what we are seeking to nourish, and by the exercise of our thoughts seek for the proper ailment ... His position is perilous, but there will be good fortune. It will be advantageous to cross the great stream.'

The fifty yarrow sticks were laid out upon the altar, the I Ching unwrapped from its silk cover, the incense lit, the sticks cast and the hexagram drawn up:



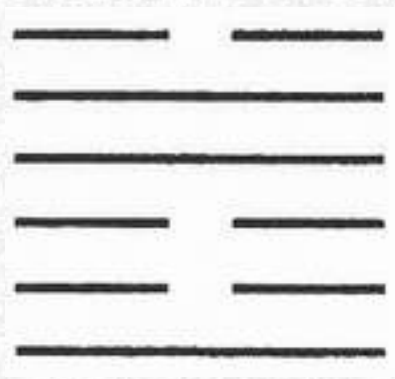
'Upon passing through it the first impression was of crushed honeycomb, a result of the rigid outside but soft sweet inside of the hexagram.'

'A black doorway with the white hexagram engraved on it opened, revealing a softly tumbling blackness. Passing onwards, a blue bird brushed past. I formulated the hexagram on further veils ahead but failed to pass through. About to withdraw, but realized that the doors should be Chinese square double doors not a European arched doorway, and that the hexagram was actually the seal on the door handles. The door refused to open until I gently pushed forward. On passing through, the skin on my face seemed to tighten itself round my skull, and intuitively I visualized the hexagram on my forehead.'

'Immediately an image of pine cones appeared which then resolved into a pine tree over a very bright blue creek with a red lacquer hump-back bridge over it. I crossed the bridge into a clearing paved with pine-needles. A group of figures wearing light blue appeared. I asked them where I was. As if by reply, for they hardly stirred, the thought of the blue bird again appeared. I withdrew re-sealing the doors with the hexagram.'

'The second hexagram skrying is of the Sui hexagram:





This hexagram was very easy to formulate and felt strangely familiar: as I formulated it, it took on the face of a Chinese blue-glazed lion temple guardian, familiar and friendly. I passed through even before I was ready, and immediately began falling through darkness, only lit perhaps by a reddish fiery glow from below.

'I soon hit the surface of a warm thick viscous liquid, and holding my breath tried to prevent myself going under, but continued my fall till I reached the bottom where I found I could breathe. Tried to look around but the material was too viscous to move fast in and was ill-lit. Starting to swim towards the surface, I saw a group of greasy looking rocks ahead. I reached them only to find that they were really the huge scaly claws of (I thought) a reptile which turned out to be rather like a huge leathery Dodo.

'I tried scrambling up one but as the claw and toe were about three to four feet high, I slipped back several times. Finally succeeding, I clung to the bird's leg. To solve the difficulty, I availed myself of the plasticity of the astral regions and, growing larger (like Alice) till the Dodo was about the size of a chicken, I stood ankle deep in the liquid. Then the image of one of Louis Morellato's drawings of a figure from the Sepher Yetzirah flashed into mind. At the same time a ring of cloud spread around my waist and I realized that I was standing with one foot on earth and one in the liquid. A bright glow began to suffuse the air above my waist, dimming the rather reddish glow from below. As in the drawing, so here, a crescent of stars spread above me. I stood thus and formulated the hexagram on my forehead, which increased the clarity of the vision. Expanding the hexagram to my new height, I stepped through it. It broke like putting a hand through a wet newspaper and I stepped out: but the vision seemed determined to come with me, so I returned and unsuccessfully tried re-acquainting myself with the landscape. Realizing that I should have established a more peaceful frame of mind before exiting from the vision, I first formulated the Middle Pillar (4) and retired again through the enlarged hexagram.'

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[4] See Appendix III.

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It is interesting to compare the vision with the text of the hexagram (which had not been seen by the Skryer before this operation). The text reads: 'thunder rumbling within a swamp! When darkness falls, the Superior Man goes within and rests peacefully.'

This type of vision is to be expected rather than the more dramatic vision recorded by Seabrook, where an element of possession entered into the experiment.

This type of 'astral' projection is strictly speaking 'mental' projection. There are three basic forms of projection, often confused one with the other. These are (to use horribly approximate terms):

1. Mental Projection, concerned mainly with exploratory acts of skrying or the using of symbolic doors as an aid to understanding a particular part of the astral plane. This is 'projection-by-symbol'.
2. Astral Projection (proper) in which the astral body (or Second Body to use Robert Monroe's term) (5) is able to move a distance from the physical body and accurately report what it sees on the physical plane, facts that could not have otherwise have been ascertained by the apparently sleeping practitioner. There is little restriction on the distance the astral body can travel.
3. Etheric Projection, in which the physical body is reduced to a state resembling catalepsy (the breathing in fact becomes very shallow and may cease altogether for some time). Meanwhile, more of the basic 'etheric' substance (6) is extruded from the body and accompanies the consciousness a limited distance from the body.

Of these three types of projection, the second type is most often referred to, but sometimes phenomena such as the so-called 'silver cord' (which is strictly an 'etheric' phenomenon) is incorporated in descriptions of 'astral' projection. Likewise the visions accompanying the mental projection, that is, the results of skrying, are often categorised as 'astral' projections. Although this may seem a mere pedantic quibble, it is useful to set out exactly what is meant before discussing the practicalities of projection.

This brings us to the techniques of astral projection (our second category above). There are a number of these outlined in modern works on projection, (7) but of the techniques set forth several have not before appeared in print and are extremely effective if persevered in every day over three or four weeks.

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[5] Robert Monroe, *Journeys out of the Body*. Corgi, London, 1974.

[6] A rather vague term indicating the 'life substance' responsible for the maintenance of the body, and sometimes referred to as ectoplasm, more particularly in spiritualist circles.

[7] These include: Battersby, H. P. *Man Outside Himself*. University Books, New York, 1969; Butler, W. E. *The Magician*. Aquarian Books, London, 1963; Fox, O. *Astral Projection*. University Books, New York, 1962; Muldoon, S. and Carrington, H. *The Projection of the Astral Body*. Rider and Co, London, 1963.

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By way of a preliminary exercise which aids both visualization and the loosening of the astral it is useful to practise the following before proceeding to the techniques outlined below.

First find as large a mirror as possible, sufficient to see all of your body in. Seat yourself comfortably and examine in detail all of your body. Then close your eyes and try to recall all the details of your reflection. If you cannot see most of the details but have only a patchy memory of your reflection, open your eyes and look again. When you can finally visualize all of your reflection with closed eyes, particularly the face, keeping your eyes closed, try to transfer your point of view from your body to the visualization of your reflected image, so that you are looking out of the mirror.

If you are successful this far, try 'seeing' the objects in the room from the point of view of the mirror, that is, behind your physical body. To some extent you will be relying on memory here, but after a while your ability to perceive the room from the new perspective will increase to the point of certainty that it is not merely memory that is prompting your vision. It is at this point that you should attempt one of the following techniques.

#### *Technique A:*

The following is one of the easiest for the beginner. It uses the Tattwa symbols, which were detailed in Chapter Three and with which you should already have had some skrying practice. Their attributions to the body, Elements, and Sephiroth of the Tree of Life are as follows:

| <i>Element</i>   | <i>Tattwa</i> | <i>Sephirah</i> | <i>Body</i>       |
|------------------|---------------|-----------------|-------------------|
| Aether or Spirit | Akasha        | Kether          | Crown of the head |
| Air              | Vayu          | Daat            | Throat            |
| Fire             | Tejas         | Tiphareth       | Heart             |
| Water            | Apas          | Yesod           | Genitals          |
| Earth            | Prithivi      | Malkuth         | Anus or Feet      |

As you have already used the Middle Pillar exercise, you should be familiar with the idea of attributing the Sephiroth to various parts of the body, along with the vibration of their appropriate Godname. Now this technique can be applied to the activation of the Daat centre by focusing Vayu (Air) on the throat. The throat centre is chosen because although the astral body may move out of the physical body as a whole, it is the throat which is in practice the focus of the junction between the two. Purely from a theoretical point of view, those who are familiar with the Tree of Life will remember that the hidden Sephirah Daat is ascribed to the throat, and it is always considered to be a link with another dimension or partaking of a different reality.

However returning to practice, the steps are as follows:

1. Assume a seated position, the back straight, knees together, making sure that there is no tension, so that if you fell asleep your position would not change. If you prefer, a comfortable asana (yoga position) such as a half lotus with the bottom slightly raised by a small cushion can be adopted. The

important thing is that the position is comfortable and does not require a conscious effort to maintain, but is not conducive to sleep. The usually suggested position of flat on your back has this drawback. Close your eyes.

2. Perform the Lesser Banishing Ritual of the Pentagram from the seated position by visualizing your own figure moving around the room. Formulate yourself in your mind's eye standing up in robes and holding a dagger. Project your consciousness into this form, open its eyes, and try to see through them. In the form go to the East. Make yourself 'feel' there by looking around, touching the wall, shifting your feet and so on. Begin the Ritual and go round the room in the form, vibrating the words mentally and trying to feel them coming from the figure. Return to the East, and before finishing look around you from the point of the view of the figure. Return to your body, and, standing behind the head, let yourself be re-absorbed into it. This way the mental projection with which you should already be familiar from skrying is used as a preliminary to astral projection.

3. Perform the Middle Pillar exercise (for which see Appendix III).

4. Visualize the Vayu Tattwa, a ball of blue brilliance about four inches in diameter and position it at the throat.

5. Vibrate the Godname attributed to Daat, YHVH Elohim (Yeh-ho-wah El-o-heem).

6. Focus your attention on the nape of your neck, continuing the Vayu visualisation. At this stage you should observe the first signs of projection, which are:

a. A feeling of imbalance, a feeling that you are tilting in one direction. The natural reaction is to counteract this by leaning in the opposite direction. It is then that it becomes apparent that the original tilt was the astral body commencing to move out of alignment with the physical body,

b. A wave vibration up and down the body which gradually gets faster and more regular. This can also manifest as a jarring and shuddering as if you are in some way coming loose.

c. A dull aching sensation in the whole of the neck, particularly around the larynx (Adam's apple). (8) This third result however is less common than the previous two. These signs have to be fought, not concentrated upon, otherwise you associate your physical and your astral bodies too soon in the process. Also surprise or interest tend to pull you back to your physical body in much the same way. Continue concentrating around the region of the atlas, the spinal vertebrae on which the head rests, trying to regularise the vibration and detach yourself from the physical body first at this point.

7. When projection occurs remain within the immediate vicinity of the body for the first couple of experiments getting used to your new 'body' before moving further afield.

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[8] It is interesting to note that Daat has Vayu (Air) ascribed to it, and is located in the body around the voice box.



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8. Return to the body can be simply and immediately accomplished by thinking of it, or deliberately attempting to move a limb, but it is more useful to slowly position yourself near to and parallel with the physical body, and then slowly slide into it resisting any temptation to allow yourself to be pulled rapidly back into it by simply 'relaxing your grip' as a deliberate re-union with the physical body helps preserve the memory of your experience and makes projection easier on the next occasion.

9. Close with the Middle Pillar Exercise and the Lesser Banishing Ritual of the Pentagram. Again don't actually walk around the room but imagine your own robed figure performing the Ritual.

If this practice is kept up regularly with concentrated effort for three to four weeks, preferably at the same time each day, then success is fairly certain. However once the first projection occurs it is imperative to re-double your efforts to ensure that this ability becomes one that can be used at will, rather than a 'one-off' success.

### *Technique B:*

This technique uses mental projection as a prelude to astral projection just as the previous technique incorporated mental projection in its application of the Lesser Banishing Ritual of the Pentagram. However the technique is less formal than the previous one and relies more on the visualization abilities of the practitioner who is obliged to build up an imaginary route rather like a path working.

1. Perform the Lesser Banishing Ritual as usual, that is, moving physically round the room whilst inscribing the pentagrams.
2. Seat yourself as before in a straight-backed position or asana.
3. Concentrate on your breath watching it flow through your nostrils. Regularize it and allow it to slow down.
4. Transfer the attention to an imaginative scene such as a rocky defile along which you imagine yourself walking. Feel as if you are climbing up one side of this until you reach a flat plateau on which there are two pillars, one black, one silver, with a veil between them.
5. Visualize yourself seated on the other side of the veil.
6. Transfer your attention to the figure on the other side of the veil, and become it. At this stage, the mental projection should become an astral one. The actual astral projection occurs when you move the attention from one figure to another through the veil, thus negating the difficulties of moving out of the physical directly into the astral.
7. To return, you sit down with your back to the veil and visualize your other body waiting on the other side of the veil. Transfer your attention to the other side of the veil.

8. Return along the path through the imagined landscape.
9. Re-assume your physical body.
10. Perform the Lesser Banishing Ritual of the Pentagram.

Once you have successfully projected do not immediately attempt to 'run' around, but carefully move about your room getting used to your new body. You will find that leg motion is not required but that merely willing yourself from one place to another is sufficient. Remain 'earthbound' for the first few experiences, gradually getting used to resisting the temptation to indulge yourself in the new sensations of weightlessness and timelessness.

Explore the adjoining rooms, something you can do by merely passing through doorways and try to remember some feature which you might not normally know about, which can be checked on later, as an objective test that your consciousness did actually leave the room, Note these details down in your Magical Diary along with your impressions of the appearance of physical objects, their degree of apparent reality and colouring.

At a later date attempt to record other sense impressions such as healing and feeling as if you were feeling them in the physical body. This way you will rapidly become accustomed to your astral body and will be able to project it with much greater ease. Simultaneously it will get stronger and will be able to remain projected for greater periods of time.

When trying to ascertain if you are seeing truly on the astral it is useful to imagine that the contrary of what appears to be there. For example if you 'visit' a friend in the astral body and you see him reading, imagine that he is ironing instead. If the figure immediately changes to conform with your imagination you are probably only viewing your own astral creations, but if it does not alter then you can be fairly sure you are actually there.

The whole secret of astral projection is persistence initially till you succeed, then practise to perfect the ability and eliminate any possibility of error.

Etheric projection is an extension of astral projection and involves transmitting more of the etheric matter to the astral form so that it can, to a certain degree, experience the physical surroundings. The price to be paid for this is that the physical body is reduced to a cataleptic state; indistinguishable from death in extreme cases.

Consequently, when preparing to project the etheric body certain precautions have to be taken. The most important precaution is making sure that the physical body is protected from any form of disturbance.

It is therefore important to eliminate the possibility of visitors, telephone calls, or even too much noise. The body must also be protected from getting cold during the projection. Any sudden stimulus can have serious consequences, as the etheric material is drawn back into the body too suddenly. If the

practitioner has a weak heart, shaking or touching his body whilst the etheric is projected could be fatal: for this reason it is suggested that nobody with a heart condition should attempt the following projection technique.

As the etheric material is extruded there remains a connecting link between it and the physical body which has sometimes been seen as a silver connection between the etheric body and the physical body. This connection seems to prevent the etheric body moving too great a distance from the physical body and tends to limit the distance travelled till use gradually attenuates it.

As the etheric matter is connected with the breath cycle, and relies upon normal breathing to keep it integrated with the physical body, the ties between the two can be loosened directly by certain breath techniques which form part of Hatha Yoga. However the following technique is indirect and relies on first projecting astrally and then transferring etheric matter to the astral body. This rather complex sounding process is best understood by actually using the technique.

### *Technique C:*

1. Use one of the two previously described techniques for projecting astrally, making sure that the Lesser Banishing Ritual of the Pentagram and Middle Pillar exercise is included.
2. Look at your physical body. Don't in fact try to open your eyes, for this will activate the physical eyes and draw you back into the body, but will yourself to see the physical body. Observe carefully the breathing of the physical body without trying to actually experience it.
3. Visualize a link between the solar plexus of your physical and the solar plexus of your astral body. Along this link should be seen flowing the etheric matter, from the physical body to the astral. At the same time the physical breathing should become irregular. Don't worry about this but just continue the visualization whilst observing the breath. As soon as the breathing becomes irregular try to breathe in the astral body, not by lung movement but simply by willing it. If you are successful the astral breathing will take up of its own accord, there will be a feeling of a slight pressure on you and the breathing in the physical body will cease. This is nothing to be worried about at this point, for after a short time (this interval increasing with use) you will be drawn back into the physical body, and should anything untoward happen to your body in the meantime you will be drawn back immediately.
4. Try not to be drawn back into the body involuntarily. When you begin to tire, reverse step 3 by returning the etheric matter to your physical body, and at the same time willing your lungs to take up the job of breathing again. As soon as the body shows the first sign of taking up the breath cycle again, will the astral plane breathing to cease.
5. When the physical body is breathing regularly and the etheric matter returned to it, visualize the solar plexus connection rolling up back into the physical body.
6. Move the astral body back into the physical and close as you would normally.

Recovery after an etheric projection will take longer than for an astral projection, and you should be

prepared to be a bit stiff and sometimes quite cold after such a projection. It is quite helpful to have something hot to drink handy to warm you up and ensure complete integration of the bodies.

Etheric projection should only be done with adequate preparation, never omitting the Lesser Banishing Ritual of the Pentagram or making provision against intrusion. An alternative to the latter is to have a trusted companion, who knows exactly what you intend to do and understands that the physical body must under no circumstances be touched during projection, to look after any contingency that may arise. If these precautions are observed there is no reason why you should not project the etheric with absolute safety.

If by any chance you come back too quickly and find that you appear to be 'looking down the wrong end of a telescope', carefully repeat the Banishing Ritual, then without haste project again and return slowly.

Remember that it is no use just reading this and thinking how interesting projection might be. Resolve now to persevere for a period of say four weeks every night with one of the first two techniques, recording every detail and reaction in your Magical Diary. You will be surprised how rapidly persistence brings success.



## 11 - The Magic of the Tarot Cards

So far two instruments of divination have been considered, geomancy and the I Ching, the first dating back in Europe to classical times, the second an Eastern method which has been very definitely assimilated into the Western tradition.

The limitations of geomancy are obvious from the limited number of possible answers, sixteen in all, which even if taken in combination or referred to the relevant Houses are still restricted to a fairly fixed wording. The I Ching on the other hand has the same degree of visual appeal as geomancy, (the hexagram being of a perhaps more intrinsically evocative nature than the geomantic figures) but has an infinitely more fluid text, which according to the insight or frame of reference of the operator is capable of a much more detailed interpretation.

The Tarot however has an enormous range of symbolic combinations: a visual richness which fires the subconscious in a much more direct manner than the other two systems. Although Aleister Crowley preferred to use the I Ching for day-to-day answers to mundane questions, it lacks the complex and essentially Western images which make the Tarot definitely the most visually fertile of all the systems of divination.

The traditional Tarot packs consist of seventy-eight cards of which twenty-two are the Major Arcana (or picture cards) and fifty-six are the Minor Arcana (being more akin to ordinary playing cards) having four suits made up of numbered cards from one to ten (the first being an ace), and four court cards apiece.

The Major Arcana or Tarot Atus (trumps) consist of twenty-two cards picturing symbolically the various Situational and personal archetypes met with by the magician. Each card has a title and a meaning, varying slightly from pack to pack. The choice of which particular version to buy is largely a matter of personal preference, for each individual responds differently to the different portrayals of the cards. The most common packs are the 'Marseilles' pack (a rather mediaeval design, but of fairly recent date) and the A.E. Waite pack (issued early this century). Other packs include those designed by Knapp, Oswald Wirth, C.C. Zain, Paul Foster Case (a black and white version of the Waite pack), Aleister Crowley, and more recently R. Gardener, David Sheridan and the Aquarian Pack.

There is also a school of thought amongst various occult fraternities which holds, with some validity, that one really only understands the Tarot trumps when one has made one's own pack, but for the beginner a commercial pack is quite satisfactory. Of these the Aquarian pack and Aleister Crowley's Thoth pack are the most aesthetically pleasing, but the former suffers from oversimplification and the latter from the introduction of too many symbols, (many of them understandable only in the context of Crowley's own philosophy).

The Waite pack despite its many drawbacks, or an uncoloured Case pack (to be painted in by yourself) are probably still the best packs for the beginner. For those who have made a special study of Crowley's works, his pack can shed much light on the meanings of the Atus. However the best source of meaning is that discovered by meditation on and skrying the cards for yourself. Techniques for the latter are outlined further on in this chapter. At this stage we will just examine the basic designs of the Atus which are common to most packs.

## The Major Arcana:

0. *The Fool*. A man in motley garb with a care-free expression about to step over a cliff. His possessions are in a bundle over his shoulder, and a dog snaps at his heels. An image of Divine Folly.

1. *The Magician*. A stylised figure standing in front of a table which holds the four Elemental Weapons. His right hand points upwards to show the direction from which his power comes, his left points downwards to show where it is directed. He is often portrayed with an infinity symbol (oo) over his head, or as part of his headgear. The magician is the archetypal juggler of forces.

2. *The High Priestess*. A mysterious woman seated on a throne between two pillars - a curtain behind her, and under her arm a scroll. Her feet rest upon a crescent moon, and in the Waite pack she is coloured with the blue of the Virgin Mary.

3. *The Empress*. A pregnant woman, seated, surrounded by nature in its most bounteous form. An aspect of the richness of Isis.

4. *The Emperor*. A figure who appears very stern, seated in full armour upon a granite throne in barren and desolate surroundings. Thought by some to be the apotheosis of Mars.

5. *The Hierophant*. A much be-decked religious pontiff, enthroned and blessing or teaching two acolytes who kneel before him. Often entitled the Pope.

6. *The Lovers*. A man and a woman on each side of the card, with a mountain rising in the background and an angel overhead. (Alternatively portrayed as Perseus rescuing Andromeda from the Dragon of fear and the waters of Stagnation.)

7. *The Chariot*. A man standing in a chariot, apparently drawn by two sphinxes - one black and one white. However, the sphinxes are seated, and there are no reins or harness on them.

8. *Justice*. A stern enthroned female figure holding a pair of scales - and definitely not blind.

9. *The Hermit*. A bearded and bent old man with a staff and a lantern. This card is sometimes entitled 'Prudence'.

10. *The Wheel of Fortune*. A wheel surrounded by the four holy creatures of Ezekiel. At the top sits a sphinx and a red demon-like creature falls off one side, while another appears to be ascending on the other. The figures on the wheel are traditionally the Plutonian cynocephalus (a type of ape venerated in Ancient Egypt), the Sphinx, and sometimes the Serpent.

11. *Strength*. A beautiful young woman, wreathed and robed in white, holds a lion's jaws open apparently without effort. Often portrayed with the infinity symbol (oo) over her head.

12. *The Hanged Man*. A man with a halo round his head, crucified upside down, hanging by one foot over an abyss. The other leg is bent and crosses the straight one at right angles, forming a triangle. A symbol of the reversal of values at initiation.
13. *Death*. A skeleton on a horse or with a scythe stalks across the land reaping a harvest of people, whose limbs appear dotted about the countryside, lying almost as if planted, in open furrows. This card signifies drastic change - not necessarily physical death. A card of transmutation - the skeleton surviving whilst the flesh is sloughed off.
14. *Temperance*. An archetypal angel stands on verdant grass beside a pool - one foot is in the water and one on the land, pouring water from one vessel into another. An image of balance which is occasionally portrayed by the figures of the torch-bearing lion and water-bearing eagle chained together.
15. *The Devil*. A traditional type of devil with an inverted pentagram between his horns - a man and a woman are chained to him in an illusory bondage.
16. *The Tower*. A tower which has been struck by lightning the top is destroyed and the figures of a man and a woman are shown hurtling to the ground. Destructive, but a case of energy striking at inertia.
17. *The Star*. A naked female figure kneels by a pool of water. A large (usually seven pointed) star shows in the background, and like the zodiacal sign of Aquarius, she has two vessels of water, but pours one back into the pool and the other on to the earth.
18. *The Moon*. Moonrise on a primitive landscape. Two standing stones or towers are shown in the background whilst a dog and a coyote bay at the moon, and a scaly lobster-like creature crawls out of the water towards a path that wends its way between these towers.
19. *The Sun*. A bright sunny day with a naked child galloping past a wall on a white horse. An alternative design shows two children holding hands in front of the wall. A third design shows a pilgrim in the same position.
20. *Judgement*. The last trumpet sounds and the angel with the trumpet is shown summoning the dead from their coffins. Three figures, man, woman and child arise from the coffins surrounded by the sea.
21. *The World*. A naked woman with a scarf draped across her, stands with a wand in each hand. She is surrounded by a garland, and the four holy creatures (Eagle, Man, Bull and Lion) occupy the four corners of the card.

It is with the Major Arcana that the magician does most of his practical work, the Minor Arcana (the remaining 56 cards) being mainly used for divination (in which the whole pack is employed) and for some elementary types of magic.

## **Path Working**



One of the commonest ways in which the Major Arcana or Tarot trumps are used, are as 'keys' to a particular area of what has been termed the 'astral plane'. The technique is simple to explain and to read about, but requires a considerable amount of really hard, disciplined work on the part of a beginner to this sort of activity. 'Practice makes perfect' in magic, as well as in other perhaps more mundane aspects of life, however, and familiarity with the technique breeds, not contempt, but an ever-growing enrichment of psychic experience.

Briefly, the technique may be described as follows:

- a. Clear the working area using the Banishing Ritual of the Lesser Pentagram.
- b. Visualize the card; also have the card physically present.
- c. Use the visualized card as a 'door' or 'curtain' through which to penetrate.
- d. Have a look at what appears on the other side of the 'door'.
- e. Come back through the 'door'.
- f. Visualize the card in place against the closed door.
- g. Re-affirm one's presence in the physical world.
- h. Signify the end of the working by using the Banishing Ritual of the Lesser Pentagram.
- i. Write up the experience in full.

Most of the above points appear self-explanatory, but a few further comments are needed:

*a. Clear the working area*

This is usually done ritually by means of the Banishing Ritual of the Lesser Pentagram.

*b. Visualize the card*

It will be readily seen that before one is able to clearly visualize a single card in this way, one must be extremely familiar with the card in question. An extended period of meditation on and contemplation of the cards is therefore recommended before attempting to do a path working.

*c. Use the visualized card as a 'door' or 'curtain'*

In order to perform this part of the technique, a certain facility with the use of the imagination is necessary. Having clearly visualized the card in detail, the operator must enlarge his visualization to door-size whilst losing none of the detail of his original visualization. Actually passing through the door may be done in several ways.

- i. One can astrally project and then pass through the door.
- ii. Visualize your own figure on the other side of the curtain, and transfer consciousness to that figure.
- iii. Visualize a heavy curtain with the card on it gradually becoming more transparent until the landscape beyond is clear enough to see in detail.
- iv. Use a symbolic gesture, such as the Portal sign of rending the veil. This is simply a movement of the hands as if parting a curtain.



*d. Have a look at what appears on the other side*

In the first instance, the beginner is advised to have a good look round and return immediately to his original state. As he becomes more advanced, however, he may venture further and further into the area revealed by the card. He should always remember, however, no matter how far he explores to return by the same route, leaving by the same door which he visualizes firmly as closing after him. If you are working with a system such as the Qabalistic Tree of Life, you may find alternative 'ways home' by returning to Malkuth via other Paths. In any case, it is a good rule to follow, always to exactly retrace one's steps on a path working.

*e. Come back through the door*

This is almost too obvious to be stated as a separate step. However it is as well to remember especially when beginning this sort of working, that the 'door' exists in the first place by virtue of the original visualization, and it is sometimes necessary to consciously strengthen the image, at this stage, in order to see clearly where one is.

*f. Visualize the card in place against the closed door*

This is so that one returns exactly to 'square one' as it were, and the door is seen as closed, so that there is no 'leakage' into everyday life.

*g. Re-affirm one's presence in the physical world*

This is done by speaking a phrase, a single word, or clapping. Again it is to avoid the inter-penetration of levels.

*h. Signify the end of the path working*

Use the Lesser Banishing Ritual of the Pentagram.

*i. Write up the experience in full*

This step should be considered part of the working, not only because it provides a record of what happened for future reference - not just because it, like the rest of your work, should be entered in the Magical Diary - but also because it serves to 'earth' the experience and the magician.

**The Minor Arcana:**

This consists of the remaining fifty-six cards of the Tarot pack which are divided into four suits of fourteen cards, like the standard playing card pack, plus one extra court card in each suit represented variously in different packs by the 'Page' or the 'Princess'.

Each of the Tarot suits is ascribed to one of the four Magical elements, thus:

- Swords - Fire - (Diamonds in the ordinary pack)
- Wands - Air - (Clubs in the ordinary pack)
- Cups - Water - (Hearts in the ordinary pack)
- Pentacles - Earth - (Spades in the ordinary pack) (Coins or Discs)

The major value of the Minor Arcana is divinatory. As has been mentioned, both Arcanae are used in divination, but on a purely statistical basis, naturally it is the cards of the Minor Arcana which provide the bulk of the Tarot 'spread' or layout for the purpose of obtaining the answer to the question. It is advisable for the operator to develop his own intuition with regard to the interpretation of whatever answer the cards give to his divinatory questions, but only after memorising all the divinatory meanings. Each of the cards of the Minor Arcana has a divinatory title, and these titles act as a mnemonic of the divinatory meaning. They are:

- Ace of Swords - Root of the Powers of Fire
- 2 of Swords - Peace Restored
- 3 of Swords - Sorrow
- 4 of Swords - Rest from Strife
- 5 of Swords - Defeat
- 6 of Swords - Earned Success
- 7 of Swords - Unstable Effort
- 8 of Swords - Shortened Force
- 9 of Swords Despair and Cruelty
- 10 of Swords Ruin

- Ace of Wands - Root of the Powers of Air
- 2 of Wands - Dominion
- 3 of Wands - Established Strength
- 4 of Wands - Perfected Work
- 5 of Wands - Strife
- 6 of Wands - Victory
- 7 of Wands - Valour
- 8 of Wands - Swiftmess
- 9 of Wands - Great Strength
- 10 of Wands - Oppression

- Ace of Cups - Root of the Powers of Water
- 2 of Cups - Love
- 3 of Cups - Abundance
- 4 of Cups - Blended Pleasure
- 5 of Cups - Loss in Pleasure
- 6 of Cups - Pleasure
- 7 of Cups - Illusionary success
- 8 of Cups - Abandoned Success
- 9 of Cups - Material Happiness
- 10 of Cups - Perpetual Success

- Ace of Pentacles - Root of the Powers of Earth
- 2 of Pentacles - Harmonious Change
- 3 of Pentacles - Material Works
- 4 of Pentacles - Earthy Power
- 5 of Pentacles - Material Trouble
- 6 of Pentacles - Material Success
- 7 of Pentacles - Success Unfulfilled
- 8 of Pentacles - Prudence
- 9 of Pentacles - Material Gain
- 10 of Pentacles - Wealth

The Court Cards, the King, Queen, Knight and Page are usually used as 'significators', that is as the card representing the Querent, so as to establish the relationship between him or her and the other persons and events shown in the divinatory spread. The Court Cards are usually allocated as follows:

- Kings. Older men. The King of Swords is usually a dark, somewhat stern person. The King of Cups is generally fair and friendly. The King of Wands would be of medium colouring, and with a good intellect, while the King of Pentacles is generally of very dark colouring, and more concerned with business, trade, or other pursuits of a 'down-to-earth' type. (1)
- The Queens are older women, and their colouring and attributes are approximately the same as the Kings.
- The Knights are younger men with the same colouring and characteristics as their elders.
- The Pages or Princesses are younger women or children, again with the colouring and attributes as before.

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[1] There is some disagreement over the physical characteristics of each suit, and often picking the significator intuitively according to the temperament of the Querent works better. A third alternative is to use the birth sign, so that Fire signs (Aries, Leo or Sagittarius) are allocated Swords; Air signs (Aquarius, Gemini or Libra) are given Wands; Water signs (Cancer, Scorpio or Pisces) have Cups; and Earth signs (Taurus, Virgo or Capricorn), Pentacles.

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## **Divination**

There are many different ways of laying out the cards (spreads) to aid the magician in his work. However, before going further it is as well to remember that whilst divination can be a fascinating study and valid occult activity in itself, for the magician it has and must retain an ancillary and assistant emphasis.

Of the many possible spreads the easiest for the beginner is probably the Celtic Spread. Others may be obtained from one of the many excellent books on the subject available in most occult bookshops. (2)

Select the Significator representing the Querent (selected from the above descriptions of the sixteen Court Cards) or the situation (selected from the rest of the pack, or by dealing it after the shuffling and cutting stage).

After the Significator has been removed from the pack (in the case of a Court Card representing a Querent) ask the Querent to shuffle the pack well. Impress upon him that he must think earnestly about the problem (which should be fairly specific) that he has in mind whilst this process is continuing. (It is not necessary for the Querent to mention the question to you, the diviner.) Alternatively if you do not want other people to use your consecrated Tarot pack, you can shuffle whilst keeping as blank and receptive a mind as possible. The Querent meanwhile concentrates on the problem. Once the Querent feels that the cards are imbued with the question they are placed on the table and, with his left hand he cuts the pack (face downwards) into three roughly equal piles.

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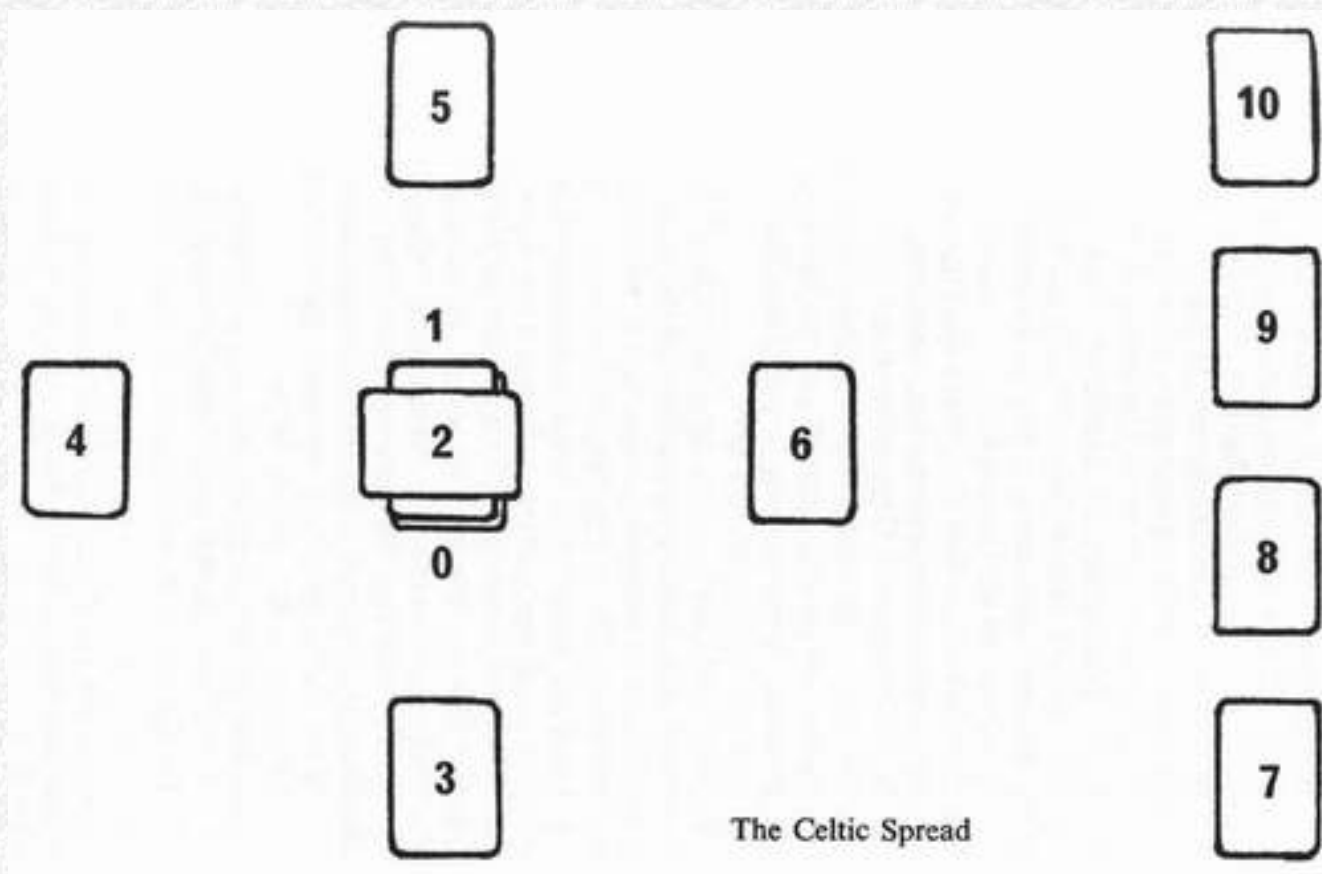
[2] Including, Paul Foster Case, *The Tarot*. Macoy Publishing Co, New York, 1949; Aleister Crowley, *Book of Thoth*. Samuel Weiser, New York, 1970; Gareth Knight, *A Practical Guide to Qabalistic Symbolism*. (Vol 2). Helios, Cheltenham, 1965.

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Gather up the piles, in the reverse order to that in which they were laid, with your left hand and deal the cards in the following pattern whilst reading the ritual phrase connected with each position together with the title of the card. For example you might have a spread which could read: Here be the King of Swords, (the name of the Querent), the Emperor covers him, the Tower crosses him, the Three of Pentacles is beneath him ... etc.

The order of the spread is as follows:





### *The Celtic Spread*

0. *The Significator*. This is either cut for and placed face up on the table in the case of a Situational question (where it represents the situation) or selected beforehand from one of the Court Cards and laid face upwards before shuffling and cutting the cards at the start of the divination, in which case it represents the person primarily involved in the question and should be the card nearest in description and character to that person. (The details of the sixteen Court Cards from which the Significator may be drawn have already been listed in the section on the Minor Arcana.)

The sentence accompanying the laying of the Significator in this spread is, 'Here he be.'

1. *The Cover*. This card is laid face upwards directly over the significator and represents those circumstances in favour of it. The sentence is, 'This covers him.'

2. *The Cross*. This card is laid at right angles, to the significator and the cover, horizontally across them, and represents those influences working against them. The accompanying sentence is, 'This crosses him.'

3. *The Base*. (3) This card is laid face upwards below the three in the middle, and represents the foundation or basis of the influences working on the situation or person. The sentence spoken is, 'This is beneath him.'

4. *The Card Behind*. This card is laid to the left of the middle cards, and represents the influence that has just passed. The appropriate sentence is 'This lies behind him.'

5. *The Crown*. This card is placed immediately above the three middle cards and represents the influences that may come into being. The sentence reads, 'This crowns him.'

6. *The Card Before*. This card is laid immediately to the right of the middle cards and represents approaching influences. The sentence is, 'This lies before.'

The last four cards are laid out in a column to the right of the cross shape already formed around the significator.

7. *The Querent*. This card is laid to the right of the pattern and represents the person asking the question - it may be regarded as a minor significator again and the sentence is, 'He comes to rest.'

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[3] Positions 3-6 are often set out in a different order. As long as you consistently stick to one particular order, so your answers will be consistent.

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8. *The House*. This establishes the ambience of the Querent in relation to the question. It is concerned with the Querent's environment, family and friends. The sentence reads 'In the House of ... (the name of the card).' It lies immediately above the seventh card.

9. *Hopes and Fears*. This card lies immediately above the 'House' and represents the hopes and/or fears of the Querent in relation to the question. The sentence reads, 'He hopes or fears ... (the name of the card).'

10. *The Outcome*. This is the final card of the spread laid above the 'Hopes and Fears' and contains, in essence, the answer to the question. The sentence reads, 'It thus will be.'

In the above spread, some people deal the cards in order one at a time, whereas others deal down seven cards between each card laid in the spread. Either way is effective and will work so long as the operator is consistent throughout.

Having completed the layout, allow your intuition to guide your vision to the most important cards, or to make up stories concerning the cards. Don't hold these back but say what comes to mind. Then either look up or recall the exact divinatory meanings of each card and go through the spread again one card at a time. Don't be afraid to look up the meanings: this you will need to do for some time anyway and it should not embarrass you any more than a chemist would be embarrassed at having to check something in his reference library. After all the more times you look it up the sooner you are going to know it.

The key words of the Minor Arcana have already been given, the divinatory meanings of the Major Arcana follow:

0. *The Fool*. Idea, thought, spirituality. (That is, if the subject which is enquired about is spiritual.) If the Divination is about a material event of ordinary life, this card is not good, and shows folly, stupidity, eccentricity, and even mania, unless with very good cards. It is too ideal and unstable to be generally good in material things.

1. *The Magician*. Skill, wisdom, adaptation. Craft or cunning always depending on its dignity. Sometimes occult wisdom.

2. *The High Priestess*. Change, alteration, increase and decrease. Fluctuation (whether for good or evil is again shown by cards connected with it). Compare this card with Death and the Moon.

3. *The Empress*. Beauty, happiness, pleasure, success, also luxury and sometimes dissipation, but only if with very evil cards.

4. *The Emperor*. War, conquest, victory, strife, ambition.

5. *The Hierophant*. Divine wisdom. Manifestation. Explanation. Teaching. Resembling in some respects, the meanings of the Magician, the Hermit, and the Lovers.

6. *The Lovers*. Inspiration (passive and in some cases mediumistic, thus differing from that of the Hierophant, Magician and the Hermit). Motive, power, and action, arising from inspiration.

7. *The Chariot*. Triumph. Victory. Health. Success though sometimes not stable and enduring.

8. *Justice*. Eternal justice and balance. Force, but arrested as in the act of judgement. Also in combination with other cards, legal proceedings, a court of law, or a trial at law.

9. *The Hermit*. Wisdom sought for and obtained from above. Divine inspiration (but active as opposed to that of the Lovers). In the mystical titles of the cards, this with the Hierophant and the Magician are the three Magi.

10. *Wheel of Fortune*. Good fortune and happiness (within bounds), but sometimes also a species of intoxication with success, if the cards near it bear this out.

11. *Strength*. Courage, strength, fortitude. Power not arrested as in the act of judgement, but passing on to further action, sometimes obstinacy.

12. *The Hanged Man*. Enforced sacrifice. Punishment, loss. Fatal and not voluntary. Suffering generally.

13. *Death*. Time. Ages. Transformation. Change is involuntary as opposed to the Moon. Sometimes death and destruction, but rarely the latter, and the former only if it is borne out by the cards with it. Compare also with the High Priestess.

14. *Temperance*. Combination of forces. Realisation. Action (material). Effect either for good or evil.

15. *The Devil*. Materiality. Material temptation; sometimes obsession, especially if associated with the Lovers.
16. *The Tower*. Ambition, fighting, war, courage. Compare with the Emperor. In certain circumstances, destruction, danger, fall, ruin.
17. *The Star*. Hope, faith, unexpected help. But sometimes also dreaminess, deceived hope, etc.
18. *The Moon*. Dissatisfaction, voluntary change (as opposed to death). Error, lying, falsity, deception. (The whole according whether the card is well or ill-dignified.) (4)
19. *Sun*. Glory, gain, riches. Sometimes also arrogance. Display, vanity, but only when with very evil cards.
20. *Judgement*. Final decision. Judgement. Sentence. Determination of a matter with appeal on its plane.
21. *The Universe*. The matter itself. Synthesis. World. Kingdom. Usually denotes the actual subject of the question, and therefore depends entirely on the accompanying cards.

As a general rule, a large number of the Major Arcana in a spread indicate a lot of macrocosmic (external) forces operating in the Querent's life. Court Cards (like the Significator) usually indicate people in the Querent's life who will correspond to the cards in either appearance or temperament. If there is a predominance of Pentacles, there are strong indications concerning worldly wealth and possessions; if of Cups, strong emotional indications; if of Swords, intellectual pursuits; and if of Wands, an indication of fundamental changes.

Continued work with the Tarot will considerably improve your intuition so that you will find that in ordinary everyday situations it will become increasingly clear how to act: the under-currents of life and motivation will begin to show themselves in quite an amazing manner, so that after a while the Tarot becomes useful for only the most knotty problems. This heightening of the intuition is a faculty which will stand you in good stead in the next step on your way: self initiation.

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[4] That is, according to whether its relationship to the adjacent cards is sympathetic or not.

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## 12 - Self Initiation

There is a single main definition of the object of all magical Ritual. It is the uniting of the Microcosm with the Macrocosm. The Supreme and Complete Ritual is therefore the Invocation of the Holy Guardian Angel; or, in the language of Mysticism, Union with God.

- Aleister Crowley

The repetition of a series of exercises at regular intervals, be they the spiritual exercises of St. Ignatius Loyola, the fourteen Buddhist meditations or the magical practices of the Golden Dawn, can precipitate a spiritual crisis. This crisis which is often referred to as a 'Dark Night of the Soul' can result in the transmutation of the individual, that is, in his initiation, if the original practices which caused it are persevered in with unswerving devotion.

This process of transformation is a definite step, not simply an expansion of one's knowledge which is acquired by ordinary persistent study, but a completely new awareness, a penetration into the deeper levels of the psyche, which provides new insight. At the same time, just as the internal conditions of the individual are altered by this initiation, so frequently external circumstances and opportunities simultaneously widen and give the initiate the opportunity to expand the scope of his activity: sometimes a veritable cornucopia is opened to him. This then is magic both as we have come to understand it in this book, and as it is sometimes conceived of.

Since the publication of *The Sacred Magic of Abramelin, the Mage* by S.L. Macgregor Mathers, (1) and the introduction of its terminology into the practice of the Golden Dawn, it has been conventional to look upon 'the attainment of the Knowledge and Conversation of the Holy Guardian Angel' as one of the main ends of a self-initiatory programme.

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[1] First published by George Redway, London in 1889.

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Certainly the wording is quaint and old-fashioned, but the reality of this union is such that dry, overworked phrases like 'illumination' hardly express this overwhelming experience, which is easier to conceive of in anthropomorphic terms. In fact the Knowledge and Conversation of the Holy Guardian Angel is the result of a 'death' of the Personality and a resurrection. The very essence of all initiations (and this applies no matter what system or 'grade') is a death to one type of existence, and a re-birth to another.

From the Elusinian Mysteries, with their celebrations of the descent of Persephone into the underworld and her return to life in the Spring, through the Masonic mysteries of Hiram, to the Adeptus Minor ceremony of the Golden Dawn, modelled on the death, burial, and later discovery/resurrection of Christian Rosencreutz, (2) allied with the symbolism of the crucifixion/slaying of the Solar God, the same theme recurs. The symbolism in all these rituals is one

of continuity, albeit in a different form: the initiation itself is a practical demonstration of immortality.

Just as the ability to astrally project assures the magician that consciousness is not necessarily bound to be located spatially in the vicinity of the physical body, so the essential initiation experience is a death and rebirth into a new state, which assures the initiate that the death at the end of this life is merely another transition, not an end. In an effective initiation this 'death' can be such a very real thing to the candidate that the death of the physical body is no longer feared.

The process of self initiation comes as a result of prolonged hard work, which if possible should be climaxed with a retirement from ordinary life. Abramelin suggests a six-month period, but if, like most people, holidays are few and far between, a week can be set aside and used as a period of intense effort using one of the following techniques, but remembering that the technique alone without the preparatory build up is not nearly so effective.

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[2] The semi-mythical founder of the Rosicrucian Brotherhood.

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There are four things which are important and which must be established before setting out on a retirement, or a programme of self initiation. These are, first of all, a carefully thought out objective for the retirement. Secondly, a detailed list of practices including the times of day on which they are to be done, their duration, and their limits of flexibility. Thirdly, a determination to carry the retirement through for a pre-arranged time regardless of any opposition. The degree of opposition which you will certainly encounter will be proportionate to the degree of success which you attain by persevering during these black periods.

To help maintain your determination it is useful to ritually take an oath concerning the undertaking of the self-initiatory working, in much the same way as you took your magical name or motto upon setting out on the Path. (3) In fact the same ritual can easily be adapted to this purpose using your own ingenuity. This oath should include an outline of what practices you intend to undertake and for what period of time. Don't make it impossible to execute, because it is preferable to live up to a not too demanding programme than to fail to live up to a stringent programme. This ceremony and the oath should be recorded in your Magical Diary, and any deviations from the oath should be recorded and stringently punished.

Aleister Crowley, in *Liber Jugorum* recommended that any deviations should be punished by using a razor upon your own arm to inflict a small cut every time you stray from your oath. Despite the apparent barbarity of this instruction it has the advantage of impressing the subconscious mind very strongly with the seriousness of your intent and the strength of your Will.

'On each occasion that thou art betrayed into doing that thou art sworn to avoid, cut thyself sharply upon the wrist or forearm with a razor; even as thou shouldst beat a disobedient dog. Feareth not the Horse the teeth of the Camel?

'Thine arm then serveth thee both for a warning and for a record. Thou shalt write down thy daily progress in these practices, until thou art perfectly vigilant at all times over the least action that slippeth from the least of thy fingers.

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[3] See Chapter Two. 144

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'Thus bind thyself, and thou shalt be for ever free.' (4) The practices which Crowley suggests in Liber Jugorum are good for a general training of the Will rather than having an intrinsic value. They include:

- 'a. Avoid using some common word, such as "and" or "the" or "but"; use a paraphrase.
- b. Avoid using some letter of the alphabet, such as "t", or "s" or "m"; use a paraphrase.
- c. Avoid using the pronouns and adjectives of the first person; use a paraphrase.
- d. Avoid lifting the left arm above the wrist.
- e. Avoid crossing the legs.
- f. Avoid thinking of a definite subject and all things connected with it, and let that subject be one which commonly occupies much of thy thought, being frequently stimulated by sense-perceptions or the conversation of others,
- g. By some device, such as the changing of thy ring from one finger to another, create in thyself two personalities, the thoughts of one being within entirely different limits from that of the other, the common ground being the necessities of life ... Of thine own ingenium devise others.' (5)

These can be incorporated into the practices of your retirement, but should be regarded as supplementary not central. The rigour of the razor could also be modified to a less damaging and masochistic form of reminder, and they could be used a day at a time rather than for the whole week. The practices of Liber Jugorum have the distinct advantage of keeping the practitioner alert and better able to avoid distractions; for one-pointedness of mind is one of the essentials of this work.

The maintenance of a record in your Magical Diary of all practices (no matter how trivial) and of all results or extraordinary events is the fourth and most important requirement. This magical record will enable you to look back over the retirement and assess the cause of apparently irrational and unconnected happenings, which can act as pointers to your development by creating an overall pattern.

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[4] Liber III vel Jugorum Magick in Theory and Practice, by Aleister Crowley pp427-8.

[5] *ibid.*

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Later this will become invaluable as a record upon which future magical work may be built. The Magical Diary enables you to plot the course of the apparently irrational: it is impossible to over stress its importance. It is also excellent for 'keeping you up to the mark' and preventing boredom from setting in, for any diminution in the size of each entry becomes immediately apparent.

Of all the possible distractions, boredom is most to be feared. It is unfortunately true that it is easier to suffer an hour of anguish which can at least be dramatic than a quarter of an hour of boredom. These periods of dryness are the necessary lying fallow of the earth.

In alchemical terms, the Dark Night of the Soul is the Nigredo step, in which things are broken down and putrified, the 'solve' before the 'coagula' or the re-integration of the Soul. The Nigredo is the Saturnian heavy, black and leadlike period in which depression and inertia predominate: if these can be conquered by sheer persistence and drive, then the Dark Night of the Soul can be endured till the 'coagula' takes place and the soul is re-born phoenix-like, from the ashes.

Any loss of determination or perseverance half way through will result in the process aborting at the stage of dross or putrefaction: in which case it would have been better if the magician had not originally assayed the experiment. A graphic although fictional illustration of this principle occurs in Bulwer Lytton's story Zanoni in which Glyndon fails the initiatory test and spends the rest of his life regretting it, being unable to either go forward or return to his old condition.

The process of self initiation can be approached in a number of different ways: several are outlined in the following pages. Of these one of the most demanding is that prescribed by Abramelin which is designed for the magician who is able to take six months and devote it solely to his magical training, living a hermit-like existence, whilst keeping up a cycle of prayers, invocations and practices.

As Abraham, the reputed author of the text, puts it:

'He who commenceth this Operation in solitude can elect a place according unto his pleasure; where there is a small wood, in the midst of which you shall make a small Altar, and you shall cover the same with a hut (or shelter) of fine branches, so that the rain may not fall thereon and extinguish the Lamp and the Censer. Around the Altar at the distance of seven paces you shall prepare a hedge of flowers, plants, and green shrubs, so that it may divide the entrance into two parts; that is to say, the Interior where the Altar and Tabernacle will be placed after the manner of a Temple; and the part Exterior, which with the rest of the place will be as a Portico thereunto.



'Now if you commence not this Operation in the Country, but perform it in a Town, or in some dwelling-place, I will show unto ye what shall be necessary herein.

'Ye shall choose an Apartment which hath a Window, joined unto the which shall be an uncovered Terrace (or Balcony), and a Lodge (or small room or hut) covered with a roof, but so that there may be on every side windows whence you may be able to see in every direction, and whence you may enter into the Oratory. In the which place the Evil Spirits shall be able to appear, since they cannot appear within the Oratory itself. In the which place, beside the Oratory towards the quarter of the North, you shall have a roofed or covered Lodge, in the which and from whence one may be able to see the Oratory. I myself also had two large windows made in my Oratory, and at the time of the Convocation of the Spirits, I used to open them and remove both the shutters and the door, so that I could easily see on every side and constrain them to obey me.

The Oratory should always be clear and clean swept, and the flooring should be of wood, of white pine; in fine, this place should be so well and carefully prepared that one may judge it to be a place destined unto prayer.

The Terrace and the contiguous Lodge where we are to invoke the Spirits we should cover with river sand to the depth of two ringers at the least.' (6)

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[6] S.L. McGregor Mathers (trans) The Book of the Sacred Magic of Abra-Melin, the Mage. De Laurence, Chicago, 1948. pp74-75.

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The operation is to commence on the first morning after the celebration of the Passover (approximately the Vernal Equinox):

'Firstly: Having carefully washed one's whole body and having put on fresh clothing: precisely a quarter of an hour before Sunrise ye shall enter into your Oratory, open the window, and place yourselves upon your knees before the Altar, turning your face towards the window; and devoutly and with boldness ye shall invoke the Name of the Lord, thanking Him for all the grace which He hath given and granted unto you from your infancy until now; then with humility shall ye humble yourselves unto Him, and confess unto Him entirely all your sins; supplicating Him to be willing to pardon you and remit them. Ye shall also supplicate Him that in the time to come He may be willing and pleased to regard you with pity and grant you His grace and goodness to send unto you His Holy Angel, who shall serve unto you as a Guide, and lead you ever in His Holy Way and Will; so that ye fall not into sin through inadvertence, through ignorance, or through human frailty.

'When ye shall have performed your orations, close the window, and go forth from the Oratory; so that no one may be able therein to enter; and ye shall not yourselves enter again until the evening when the Sun shall be set. Then shall ye enter therein afresh, and shall perform your prayers in the same manner as in the morning.' (7)

Abraham the Jew describes his successful encompassing of this operation as follows:

'Finally I resolved to follow the example of ABRAMELIN, and I divided my house into two parts; I took another house at rent, which I in part furnished, and I gave over to one of my uncles the care of providing the necessaries of life and the needs thereof. Meanwhile I with my wife and a servant remained in my own house, and I began to accustom myself to solitary life, which it was to me extremely difficult to support, because of the melancholic humour which dominated me, and I lived thus till the season of Easter which I celebrated with all the family according to custom.

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[7] *ibid* pp64-66. 148

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Then first, on the following day, in the Name and to the honour of God Almighty the Creator of Heaven and of Earth, I commenced this holy operation and I continued it for Six Moons without omitting the slightest detail, as thou wilt understand later. And the period of the Six Moons being expired, the Lord granted unto me His Grace by His Mercy; according to the promise made unto our forefathers, since while I was making my prayer unto Him He deigned to grant unto me the vision and apparition of His holy Angels, together with which I experienced so great a joy, consolation and contentment of soul, that I could neither express it nor put it into writing. And during the three days, while I was enjoying this sweet and delightful presence with an indicable contentment, my Holy Angel, who God the Most Merciful had destined from my creation for my Guardian, spake unto me with the greatest goodness and affection; who not only manifested unto me the Veritable Magic, but even made easier for me the means of obtaining it.

He confirmed as being true the Symbols of the Qabalah which I had received from ABRAMELIN; and he gave me the fundamental means by which I could have and infinitude of others in my operations according to my pleasure, assuring me that he would instruct me fully thereon. (These symbols are all like those of the Third Book.) He gave me further very useful advice and admonition, such as an Angel could give; how I should govern myself the following days with the Evil Spirits so as to constrain them to obey me; the which I duly followed out fulfilling always from point to point his instructions very faithfully, and by the Grace of God I constrained them to obey me and to appear in the place destined for this operation; and they obligated themselves to obey me, and to be subject unto me. And since then even until now, without offending God and the Holy Angels I have held them in my power and command, always assisted by the power of God and His Holy Angels.

And this with so great a prosperity of our house, that I confess that I held myself back from the vast riches which I could have accumulated; although I possess enough to be counted among the number of the rich, as thou wilt know when thou shalt be more advanced in age. May the Grace of the Lord, and the defence and protection of His Holy Angels never then depart from me ABRAHAM, nor from my two sons JOSEPH and LAMECH; nor from all those who by your means and by the Will of God, shall receive this operation! So be it!' (8)

Admittedly the practices there described, if carried out in every detail would be an ideal form of self initiation, but it is seldom that the aspiring magician finds that he has six months completely at his disposal.

Another type of magical retirement was recorded by Aleister Crowley in his magical diary John St. John. (9)

'You will perceive in these pages a man with all his imperfections thick upon him trying blindly, yet with all his force, to control the thoughts of his mind, so that he shall be able to say "I will think this thought" at any moment, as easily as (having conquered Nature) we are all able to say "I will drink this wine and not that wine".'

This retirement was designed to enable him to explore the world of his mind with as great a facility as man has been able to explore the world of nature over the last century.

The retirement did not however, take Crowley out of the mainstream of things, for we find him still having the occasional citron presse at the Dome and entertaining his mistresses in between the more serious business of the retirement. The essence however was the psychological pressure built up by repeating again and again practices such as the IAO (10) mantra, For more details see Aleister Crowley's Liber CCVI in *Magick in Theory and Practice*, pp405-06.

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[8] *ibid* pp25-26.

[9] Published as a supplement in Crowley's periodical, *The Equinox* Vol I, No 1. London, 1910.

[10] The cyclic repetition of IAO (Ee-ay-oo) used in conjunction with pranayama breathing.

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Middle Pillar exercise, (11) Augoeides (12) invocation, and so on. Quite often in the course of his notes we come across exclamations of frustration, failure, and boredom, but towards the end of the retirement the pall begins to lift and the retirement gathers momentum, culminating in the experience of Samadhi.

Although Crowley disposed of his meditations, mantras and magical practices in an irregular pattern throughout the day, it is advisable to maintain a fairly strict regimen of times with well defined hours off for walking, reading or resting. An additional technique for building up the magical pressure is to limit food and alcohol intake and eliminate any sexual activity during the period of retirement. (13) As the number of distractions and outlets are thus limited, you are forced to come to terms with the deeper layers of yourself.

Examples of suitable invocations of the Holy Guardian Angel which could be used during such a

retirement follow.

## **The First Invocation**

'Come forth unto me, Thou that art my true Self: my Light: my Soul! come forth unto me: Thou that art crowned with Glory: That art the Changeless: The Unnameable: The Immortal Godhead, whose Place is in the Unknown: and whose Dwelling is the Abode of the Undying Gods. Heart of my Soul; self-shining Flame, Glory of Light, Thee I invoke. Come forth unto me, my Lord: to me, who am Thy vain reflection in the mighty sea of Matter! Hear Thou, Angel and Lord! Hear Thou in the habitations of Eternity; come forth; and purify to Thy Glory My mind and Will! Without Thee am I nothing; in Thee am I All-self existing in Thy Selfhood to eternity!'

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[11] See Appendix III.

[12] Augoeides is a Greek term corresponding to the Holy Guardian Angel. The type of invocation used is very much a matter of personal preference and intuition.

[13] Of course there are also other magical practices where the reverse holds true.

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## **First purification and consecration**

'Water: Purify me with hyssop, and I shall be clean: Wash me, and I shall be whiter than snow.

'Fire: O send forth Thy light and Thy Truth, let them lead me, let them guide me unto Thy Holy Hill, to Thy Dwellingplace!

I stand before the Beautiful Gate: before the mighty Portal of the Universe: at my Right Hand a Pillar of Fire; and at my left a Pillar of Cloud. At their bases are the dark-rolling clouds of the Material Universe: and they pierce the Vault of the Heavens above. And ever upon their summits flame the Lamps of their Spiritual Essence!

'Thou that livest in the Glory beyond that Gate: Heart of my Soul; Thee I invoke! Come Thou forth unto me, who art my very Selfhood; mine Essence, my Light: and do Thou guard me and guide me through the Manifold Paths of Life: that I may at length become one with Thine Immortal and Imperishable Essence!

'Unto Thee, Sole Wise, Sole Mighty, and Sole Eternal One, be Praise and Glory for Ever; Who hast permitted me to enter so far in the Sanctuary of Thy Mysteries. Not unto me, but unto Thy name be the Glory!



'Let the influence of Thy Divine Ones descend upon my head, and teach me the value of Self-Sacrifice: so that I shrink not in the hour of trial; but that my Name may be written upon High, and that my Genius may stand in the Presence of the Holy One: in that hour when the Son of Man is evoked before the Lord of Spirits; and His Name in the presence of the Ancient of Days. O Lord of the Universe! grant Thou that upon me may shine forth the Light of my Higher Soul. Let me be guided by the help of my Genius unto Thy Throne of Glory, Ineffable in the centre of the World of Life and Light.

'From Thy Hands, O Lord, cometh all good! from Thy Hands flow down all grace and blessing! The Characters of Heaven with Thy Finger hast thou traced: but none can read them save he that hath been taught in Thy school! Therefore, even as servants look unto the hands of their masters, and handmaids unto the hands of their mistresses, even so our eyes look up unto Thee! For Thou alone art our help, O Lord our God! Who should not extol Thee, O Lord of the Universe! Who should not praise Thee! All belongeth unto Thee! Either Thy love or Thine anger all must again re-enter! Nothing canst Thou lose, for all things tend unto Thine Honour and Majesty! Thou art Lord alone, and there is none beside Thee! Thou dost what Thou wilt with Thy Mighty Arm: and none can escape from Thee! Thou alone helpest in their necessity the humble, the meek-hearted and the poor, who submit themselves unto Thee! And whomsoever humbleth himself in dust and ashes before Thee; to such a one art Thou propitious!

'Who should not praise Thee then, Lord of the Universe, who should not extol Thee! Unto whom there is none like; whose dwelling is in Heaven and in the virtuous and God-fearing Heart!

'O God the Vast One! Thou art in all things!

'O Nature! Thou Self from Nothing - for what else can I call Thee! I, in myself, I am nothing! I, in Thee, I am all Self: and exist in Thy Selfhood from nothing! Live Thou in me: and bring me unto that Self which is in Thee! For my victory is in the Cross and the Rose!

'The Voice of My Higher Soul said unto me: let me enter the path of Darkness: peradventure thus may I obtain the Light! I am the only being in an Abyss of Darkness: from the Darkness came I forth ere my birth, from the Silence of a primal sleep.

'And the voice of ages answered unto my Soul: child of Earth! The Light shineth in the Darkness; but the Darkness comprehendeth it not!' (14)

It is possible however to approach self initiation in another, less intensive way. This technique is an extension of the path workings and skryings outlined in Chapter Six. The actual work is no less demanding, and the persistence and discipline is no less rigorous - but it is possible to proceed at a gentler pace that may be more suited to the modern magician who has to concern himself with earning a living and, in many cases, family ties.

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[14] Extracted from passages used in the Neophyte initiation ritual of the Golden Dawn.

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The technique involves the construction of an astral temple and an approach to it through a well-defined route, which the magician formulates by using his visualization capabilities. This he gradually establishes by going over the route with a close attention to detail time after time until it is 'inscribed', as it were, on the astral and remains the same every time he traverses it. Once his temple is constructed and he is thoroughly familiar, both with the route and the building itself, inside and out, he may send out a 'call' for an initiator to come to him, and, if he persists, sooner or later a contact is made with his Holy Guardian Angel.

First it is necessary to become absolutely familiar with the details of the route, which must be decided upon before the operation. The magician can write his own, but to begin with it is useful to use a description that has already been formulated, such as the following. But remember, visualize details as much as possible and read and re-read the sequence over and over again until you are absolutely familiar with it.

Only commence the practice after you have written out the description and are completely familiar with every detail of the scene, from the type of trees encountered on the way down to the minor details of the architecture.

A fairly extensive preparatory period (say two months) should be undertaken with the magician regularly spending about an hour each day (15) (without missing a single day) going through the following sequence:

- a. Relaxing. To relax, one must be aware of tension, so the beginning of this exercise involves tensing every muscle as hard as possible, and then, when fully aware of the tension, letting it go. Repeat several times until you are sure that all the tension has gone out of your body.
- b. 2/4 Breathing Sequence.
  1. Empty your lungs. (Don't force the breath out.)
  2. Breathe in to a mental count of four. (Use your pulse to measure the speed, and if you have taken a full breath before the end of the count modify your rate of breathing.)

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[15] Ideally at dawn.

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3. Hold the breath for a count of two. (Do this with the abdominal muscles, not by closing the throat.)
4. Breathe out for a count of four.

5. Hold the breath out for a count of two.
  6. Repeat stages 1-5 until a smooth rhythmical sequence is established.
- c. Perform the Qabalistic Cross (see Appendix I).
  - d. Perform the Middle Pillar Exercise (Appendix III).
  - e. Visualize your route as if you were actually taking it, building up the pictures as strongly as possible and really 'living' it. Go through the visualized path to the City of Bridges, locate the main thoroughfare and make your way to the Central Temple. (16)
  - f. Enter the Central Temple and 'enflame yourself with prayer'.
  - g. Return by the same route with as much attention to detail as you used when coming to the City.
  - h. Take notes, immediately and in detail, in your Magical Diary.

An example of an archetypal path working which could be used as it stands, or adapted to your own needs, follows.

### **Description of the route**

You are approaching a walled city - around you is a barren, desolate landscape, and the walls tower above, bleak, grey and forbidding. They give the impression they have been standing there since the beginning of time.

Immediately in front of you are the double gates of a city behind the walls. They are huge, and right above them is stationed a sentry, helmeted and armed with a single spear.

The path you are standing on stretches back behind you, and you know, as you stand before the gates that you have travelled that path a long way to bring you to this point.

Suddenly, the gates swing slowly open, and you pass between them. Immediately you are aware that the cold grey atmosphere has given way, here, to bright sunshine. The roads of the city are broad and clean and lined with trees, and the houses are high and give a faintly Mediaeval impression.

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[16] These references will become clear at the end of the chapter.

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Everywhere you look, there are sparkling silver streams that wander, seemingly randomly through the city, in and out of its roads. And everywhere, there are bridges, which form the city's most striking feature, such that it seems a veritable City of Bridges.

Soon, you find your way to the central thoroughfare, broad, clean and leading straight into the heart of the city. A few people tall, lithe and tanned, with golden hair promenade up and down this street, but they don't seem to notice you.

As you proceed, you realize that this city is familiar to you. You recognize it, and suddenly it seems as if the city becomes aware of you, making you feel welcome. A curious feeling of lightness comes over your body and unconsciously you walk a little higher and a little straighter with a little more spring in your step. Now you are approaching your objective, for the thoroughfare opens up into a vast courtyard in the centre of which is an enormous building. You have reached the Central Temple.

When you have reached this stage and not only read the description of your route until you are thoroughly familiar with it, but also travelled it in visualization until it lives for you, you will have no difficulty in continuing to the next stage, which is to enter the temple and establish the contact.

## **Description of the Temple**

The entrance to the temple is reached by a broad flight of white marble steps flagged on either side by two large sphinx-like statues. At the top of the steps there is a square heavy wooden door, inlaid with brass and of considerable age. On either side of the door are two tall marble pillars. As you mount the steps the door swings inwards and you pass through into a hall of vast dimensions. Two rows of pillars, whose capitals high above you support a central dome, extend into the distance. Like the Pantheon the centre of the dome is open, allowing the rays of the sun to penetrate to the altar in the centre of the floor.

The altar, also made of white marble is shaped like a double cube, and waist high: across it lies a sword, patterned in a fashion similar to a crusader's sword. Also on the altar are a dagger, chalice, and lamp.

In the East is a high white marble throne, and between it and the altar are two enormous pillars, one of a black stone and the other one glowing faintly silver. Set on the floor between them is an inlaid black marble circle.

At this point you move from your position in front of the altar travelling clockwise to the centre of the circle where you turn and face West. From this point of balance the magician should 'inflare himself with praying', and wait.

It is now that the care you have put into the preliminary build up of this practice will pay off: if you have really 'created' this temple on the astral, then the vortex formed by your impassioned yearning for your Holy Guardian Angel should open the channel through which you will achieve the initiation that you are seeking.



Thus, as in the practices prescribed by Abramelin and Aleister Crowley it is necessary first to invoke the Holy Guardian Angel. Upon making this contact it is then possible to assay the practice of invocation and the perilous waters of evocation. The last two chapters in this book deal with these two supreme skills of the magician, invocation and evocation, both of which should only be assayed by the magician who has trained himself to that point of certainty and balance, 'armed himself at all points' as Crowley puts it, where he can with equilibrium and integrity command those non-physical entities without being unbalanced by them.

Even the invocation of a god implies a partial operation, the god being but one aspect of the most high God. There is also the very subtle danger that the magician will only invoke those gods most consonant with his own nature thereby accentuating any already unbalanced tendencies in himself. (17) If, however, contact has already been made with the Holy Guardian Angel, he is much less liable to error.

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[17] Crowley himself tended to concentrate on Jupiter and Mercury, the qualities of the latter very accurately reflecting the strengths and shortcomings in his character.

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## 13 - Invocation of the Gods

And when, by often invoking, all the phantasms are vanished, thou shalt see that Holy and Formless Fire, that Fire which darts and flashes through all the Depths of the Universe; hear thou the Voice of the Fire!

- The Oracles of Zoroaster

Invocation is the process by which the trained magician 'calls down' into himself a particular force from the cosmos personified by usage as a god. The physical manifestation of this process is the intoxication and possession of the magician by the god, so that the magician not only becomes one with the god but acts as the god, even with the power of that god. Evocation on the other hand is the 'calling up' of forces personified as spirits which are incomplete or unbalanced, or as the modern psychological interpretation of magic would have it, a dissociated portion of the magician's own psychological make up. The spirit is called into a triangle, and in extreme cases (the proper material basis having been utilized in the rite) visibly manifests itself.

There is a basic difference in practice as well as theory between the formulae of evocation and the formulae of invocation.

In invocation the magician just uses a circle, and attempts to attain a species of Samadhi, a one-pointedness directed according to the nature of the god invoked which will result in the manifestation of that god in his consciousness. For this reason the circle, a symbol of unity is used. This formula is a formula of the Cup, (1) as the magician opens himself to the god in a passive receptive manner.

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[1] The Cup should be used ceremonially during the invocation, but your other three Elemental Weapons should be present on the altar.

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Contrary to this, evocation is a formula of the Wand, (2) or in a special sense, of the Sword. In it the magician goes to considerable lengths to separate the evoked spirit from himself and his assistants, remaining at all times in complete control, whilst directing the spirit to the accomplishment of the specific task it has been evoked to accomplish. (3) But more of this in the next chapter.

In any religion, a priest becomes the intermediary between the faithful and their god. To transcend his humanity and to do this, ideally the god should be indwelling within him. Invocation therefore has always been a part of religion, which of course is not to say that religion has a monopoly.

Both the priest and the magician have to pass on the force of the invocation. The priest invokes a god to gain power in order to effect a transformation, and 'earths' the force in a Sacrament which becomes (in Christianity) the blood and flesh of God. This then is passed on to the congregation who thereby receive the virtue of the invocation. The invocation of a blessing and the 'laying on of hands' in the

Christian rite pass the virtue of an invocation directly to the recipients without using a Sacrament.

The magician does exactly the same thing although he may not limit his invocation to the most High God, but as well invoke those partial aspects which are formulated as the lesser gods of various Pantheons, that suit his purpose. Nor does the magician limit the 'earthing' of his invocation to the consecration of a Eucharist or a Benediction, but will continue the process either in the direction of becoming one with the god or of manipulating the influence and fixing it in the form of a charged talisman or a consecrated weapon.

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[2] The Wand is a traditional implement in evocation, occasionally being replaced by the Sword, indicating that the blasting power of Mars (Geburah) is available to hold the spirit in check.

[3] As Aleister Crowley put it:

'To invoke is to call in, just as to evoke is to call forth. This is the essential difference between the two branches of Magick. In invocation, the macrocosm floods the consciousness. In evocation, the magician, having become the macrocosm, creates a microcosm.' Magick in Theory and Practice, p15.

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This fixing gives the magician the ability to use these forces at a later date without having to do the whole operation again. Thus the weapon or talisman becomes a microcosm of the sphere whose influence was concentrated in them.

In the case of the eucharist, the force which has been thus concentrated is then 'earthed' either by self-consumption thereby increasing the celebrant's efficacy in that sphere, or by passing this tangible essence on to other recipients. In each case the energy must be passed on as its power increases by virtue of it being used, just as a watermill only functions when the water is flowing. A hoarding of the water prevents the mill working effectively: likewise with invocation.

Invocation may have as its channel either the person of the magician or celebrant or a material object. Thus by way of a summary:

1. The magician invokes the god, identifies with it and becomes one with it, speaking and acting with the authority of that god, so that he may:
  - a. speak as the god, giving oracles. (The same process occurs, but with a different type of entity, during Voodoo ceremonies, although here the stress is much more heavily on ecstatic dancing.)
  - b. as the god bless a candidate, giving him a very real influx of power, as in the 'laying on of hands' or in the Golden Dawn Neophyte Ceremony, conferring initiation.

c. as the god, command the spirits that come under his jurisdiction. In this way the initial invocation of Thoth may precede an effective evocation of a spirit of Mercury, Thoth being the Egyptian form of Mercury. (See Chapter Fourteen.)

2. The magician can earth the energy and virtue of the god into:

a. a talisman, which can store this and continue operating long after the ceremony has ceased. (See Chapter Eight.)

b. magical equipment, in the same way that the elements were concentrated into and used to charge your Four Elemental Weapons. (See Chapter Seven.)

c. a sacrament which is then administered to a congregation or re-absorbed by the celebrant.

Taking these one at a time:

## **Initiation**

As in the chapter on self initiation, the basis of this operation is obviously the invocation of the Holy Guardian Angel. In a ceremonial initiation carried out in a full magical lodge, the hierophant invokes and assumes the form of the god, in many cases Osiris. As the initiation proceeds on the physical plane the energy working through the hierophant to the candidate, affects to a greater or lesser extent a transformation in the candidate which may have taken him many years to achieve by his own unaided efforts.

## **Oracles**

In the early years of the century Aleister Crowley and Victor Neuburg performed a series of invocations of Jupiter, Mercury, Sol and Venus (omitting the so-called malefic planets) in the Paris Working. During these invocations Neuburg, and occasionally Crowley, gave utterance to various communications which were allegedly the transmission of the words of the god being invoked.

## **In Evocation**

As has already been intimated at the beginning of this chapter, one of the main keys to success in evocation is the clear assumption of the 'god-form' and invocation through its authority, so that the magician is not left uttering idle threats from his position in the middle of the Circle of Art, but is able to command with the authority of a god, or so it will seem to those entities on the astral plane that he wishes to invoke.

## **Talismans**

The short ritual offered as an example of a rite for the consecration of a talisman in Chapter Eight should now be rewritten by the magician so that the appropriate planetary god or goddess should be



invoked and the Invoking Planetary Hexagrams (the end of Appendix II) used to increase the efficacy of the ceremony. (4)

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[4] A very extended example of such a Jupiter Talisman consecration occurs in I. Regardie's *The Golden Dawn*. Llewellyn Publications, St. Paul, 1971. Vol 3, pp221-228.

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## **Weapons**

The consecration of the Four Elemental Weapons in Chapter Seven is an example of an invocation of elemental forces into a material basis rather than the invocation of a god. But there are certain pieces of magical equipment which are consecrated by the invocation of a god.

## **The Eucharist**

This is 'one of the simplest and most complete of Magick (5) ceremonies', concerned with invocation. The magician invokes the god, thereby transmuting the material basis, then consumes the sacrament, and absorbs the energy and virtues of that god. Of course the magician can also administer this sacrament to his assistants but more often the working is a closed cycle.

The magician uses the principle of the Eucharist by varying the physical basis according to the nature of the god invoked; thus for Bacchus wine would be appropriate, for Ceres a corn wafer, for Persephone a pomegranate, and possibly for Nuit the milk of the stars. The consecration of the material substance should be preceded by chastity and abstention from food for some twelve hours beforehand. The place of working should be banished and consecrated with fire and water, as was done for the consecration of the Elemental Weapons.

The invocation should then proceed with the intention of the operation clearly stated. At the climax of the invocation the material basis should be elevated and take on the life of the god being invoked. The magician should fall back in awe as he perceives the identification, then fearing lest he be unworthy of the sacrament, consume it as if it were an act of love. The sacrament should be entirely consumed. The magician allows the virtue of the god to flow through him and when it seems fit, for if the rite is successful he will know the moment, he should banish and close the working.

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[5] 'Magick' is an old variant spelling of magic which has been revived this century by Aleister Crowley to denote his variety of magic, as he said, 'I found myself at a loss for a name to designate my work ... I chose therefore the name "MAGICK" as essentially the most sublime, and actually the most discredited, of all the available terms.' Unfortunately many people seem to have forgotten this and proceed to use the term indiscriminately to apply to anything vaguely occult. The quote comes from Aleister Crowley, *Magick in Theory and Practice*. Castle Books, New York, nd, p179.

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So much for the uses to which invocation may be put: let us now consider the three main types of invocation, the devotional, the ceremonial, and the dramatic method.

The Devotional Method is the Western equivalent of Shakti Yoga. It relies upon the magician immersing himself in everything connected with the god. He should set up a shrine equipped with an image of the god, the appropriate flowers, herbs, sacraments, and planetary talisman (if this is appropriate to the god). The magician then devises an invocation of his own construction together with an order of ceremony and fixes daily times for his devotions which should be performed at least three times a day.

These should extend over a reasonable length of time, not less than a month, during which the magician lives under the rule of his chosen god; he may find that his ordinary life is impinged on by the god in proportion directly to the strength of his invocations. If he were invoking Hermes there might be a noticeable difference in his ability to catch trains on time, his sense of humour, ability to write clearly, general health, and so on, as Hermes' field of action includes transport, communication, health, theft, and so on.

This can be quite an alarming phenomena (especially if things are not going well) as the number of difficulties or advantages gained in those fields of action associated with the god extends well beyond mere chance or coincidence.

To supplement the ritualistic side of the devotion the magician should take advantage of as many of his external circumstances as possible to reinforce his devotions. Thus he should use every meal he takes as an opportunity to imbibe the qualities of his god which can be centred in the food by an appropriate benediction.

His reading should also be directed towards myths associated with his chosen god, his surroundings should be coloured if possible appropriately. The methods of the Spiritual Exercises of St. Ignatius Loyola should be practised but in using them choose the stories from the life of the god being invoked to provide the matter of your meditation every night. Finally the magician should feel towards his god a love which he has felt towards no other creature ever before.

This practice has almost a 'written in' guarantee that if performed with persistence of no less a period than a month that there will be no dearth of results, but has the drawback of being drawn out and not always predictable. (6)

## **The Dramatic Method**

This is exemplified in the dramas of the ancient Greeks which involve the lives of the gods, so that for example in Euripides' Bacchae the celebration of the god's life in verse and dance can be easily adapted as a form of invocation of the god.

The dramatic method of invocation is best suited to workings which involve a large number of persons, so that the combined energy available is much greater: it becomes then a true celebration. However, for our present purpose a large scale ritual which demands elaborate staging and a number of competent participants is beyond the scope of this book. If however it was intended to proceed with an invocation using this method it is extremely important that all the participants be thoroughly rehearsed in their various parts, allowing each a certain period of improvisation during which, if they feel moved (but not otherwise) they should do as their inner promptings dictate.

The magician who leads the ritual should arrange it so that his climax and period of improvisation provide the climax for the entire ceremony and this should if successful partake of the nature of the god being invoked: it may be speech, dance, song or trance.

## **The Ceremonial Method**

This method has been most favoured in the West, and if the devotional method does not appeal to you, then the ceremonial method is the next obvious choice.

The ceremony should provide a uniform environment suited only to the manifestation of one type of force. It should isolate the magician from any other possible influences. Every sensory input, be it colour, sound, scent or feel should be thus symbolic of the god being invoked. This effectively blocks all distraction and enforces a form of concentration: the magician becomes single pointed in a ritual rather than a meditational manner.

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[6] One of the best accounts of this technique is Crowley's Liber CLXXV, *Magick in Theory and Practice*, pp390-404.

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Let us suppose that you intend to invoke Jupiter. As Jupiter is attributed to the fourth Sephirah of the Tree of Life, Chesed, it is necessary to fill your temple with the symbolism of Jupiter. Thus one should have hangings of a sky blue colour, the circle should have a four sided figure set within it, around which is written the godname, archangelic name and angelic name of the fourth Sephirah (for which see the table in Chapter Eight). The four Fours of the Tarot pack should be displayed upon the altar, an amethyst or a sapphire, or any other light blue stone should be provided as a focus in the centre of the talisman of Jupiter (which should previously have been consecrated according to the rules given in Chapter Eight).

If obtainable a shamrock and a olive branch or perhaps celandine should also be laid upon the altar, cedar should be burnt in the censer, and a tetrahedron, pyramid or cube should also be placed upon the altar. Your robe should be belted with a blue cord.

Having thus established an environment conducive to Jupiter, it is now necessary to use a general

invocation to exalt your consciousness. Such an invocation is the so-called Invocation of the Bornless One which follows. Although this invocation is usually associated with evocation because it was printed in the Goetia, it is in fact an excellent general invocation: although the barbarous words of evocation are mere shadows of their Gnostic originals, they are nevertheless extremely potent for Opening the veil, once the knack of pronouncing them correctly is mastered. Unfortunately this knack cannot be explained easily in words; it has to be demonstrated. The original is from a Graeco-Egyptian manuscript. (7)

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[7] C.W. Goodwin. Fragment of a Graeco-Egyptian Work upon Magic, 1852. This was reprinted by Sir E. W. Budge in his Egyptian Magic and later by Crowley, without acknowledging its source, in his edition of The Goetia.

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### **The Invocation of The Bornless One**

'Thee I invoke, the Bornless one.  
Thee, that didst create the Earth and the Heavens:  
Thee, that didst create the Night and the day.  
Thee, that didst create the darkness and the Light.  
Thou are Osorronophris: (8) Whom no man hath seen at any time.  
Thou art Jabas:  
Thou are Japos:  
Thou are distinguished between the just and the Unjust.  
Thou didst make the female and Male.  
Thou didst produce the Seed and the Fruit.  
Thou didst form Men to love one another, and to hate one another.

I am Mosheh Thy Prophet, unto Whom Thou didst commit Thy Mysteries, the Ceremonies of Ishrael:

Thou didst produce the moist and the dry, and that which nourisheth all created Life.

Hear Thou Me, for I am the Angel of Paphro Osorronophris: this is Thy True Name, handed down to the Prophets of Ishrael.

Hear Me:  
Ar: Thiao: Rheibet: Atheleberseth:  
A: Elatha: Abeu: Ebeu: Phi:  
Thitasoe: Ib: Thiao.

Hear Me, and make all Spirits subject unto Me: so that every Spirit of the firmament and of the Ether: upon the Earth and under the Earth: on dry Land and in the Water: of Whirling Air, and of rushing Fire: and every Spell and Scourge of God may be obedient unto me.



I invoke Thee, the Terrible and Invisible God: Who dwellest in the Void Place of the Spirit:

Arogogorobrao: Sothou:

Modorio: Phalarthao: Doo: Ape, The Bornless One:

Hear Me: etc.

Hear me:

Roubriao: Mariodam: Balbnabaoth: Assalonai: Aphniao:

I: Thoteth: Abrasar: Aeou: Ischure, Mighty and Bornless One!

Hear me: etc.

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[8] Probably Asar-Un-Nefer, ie the resurrected Osiris.

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I invoke Thee:

Ma: Barraio: Joel: Kotha:

Athorebalo: Abraoth:

Hear Me: etc.

Hear me!

Aoth: Abaoth: Basum: Isak:

Sabaoth: Iao:

This is the Lord of the Gods:

This is the Lord of the Universe:

This is He Whom the Winds fear.

This is He, Who having made Voice by his Commandment, is Lord of All Things; King, Ruler and Helper.

Hear Me, etc.

Hear Me:

Ieou: Pur: lou: Pur: laot: laeo: loou: Abrasar: Sabriam: Do: Uu: Adonaie: Ede: Edu: Angelos ton Theon: Aniaia Lai: Gaia: Ape: Diathanna Thorun.

I Am He! the Bornless Spirit! having sight in the Feet: Strong, and the Immortal Fire!

I Am He! the Truth!

I Am He! Who hate that evil should be wrought in the World!

I am He, that lighteneth and thundereth.

I am He, from whom is the Shower of the Life of Earth:

I am He, whose mouth ever flameth:

I am He, the Begetter and Manifester unto the Light:

I am He; the Grace of the World:

"The Heart Girt with a Serpent" is My Name!

Come Thou forth, and follow Me: and make all Spirits subject unto Me so that every Spirit of the Firmament, and of the Ether: upon the Earth and under the Earth: on dry land, or in the Water: of whirling Air or of rushing Fire: and every Spell and Scourge of God, may be obedient unto me!

Iao: Sabao:  
Such are the Words!'

This general opening should be followed by a specific invocation to the god, during which the wording should alter imperceptibly from an address to the god to a speaking as the god. As the invocation makes this transition, the magician should assume the godform. This is accomplished by visualizing the traditional representation of the god build up around you. Previously you should have studied as many pictures of the god as possible prior to embarking on the invocation. When the details of the god's shape are firmly established imagine yourself growing taller till you coincide with the form.

As you do so feel the first inrush of power: automatically you will begin to be conscious of standing in a slightly different stance if your assumption has been successful. Strengthen this impression by feeling that the invocation increases in richness, imperativeness and command.

As the assumption of the godform is one of the keys to successful invocation you should practice it assiduously before the actual invocation, making sure that every detail of robe, symbols (be it crown, spear, crux ansata or whatever) and stance are so clear that stepping into the form is as natural to you as the visualizations of the Lesser Banishing Ritual should be by now.

The second key to successful invocation is to 'inflame yourself with prayers' that is, allow the words to flow freely, neither fearing that you will be unable to remember them, nor fearing that you will say 'the wrong thing' for as the ritual reaches its peak you should begin to spontaneously invoke with little if any conscious effort. Again this will be proportionate to the amount of preparatory study and meditation done beforehand.

To aid this release of inhibition you should pay most attention to feeling the approach, assumption and reality of the god - if you let the intellectual side of the invocation proceed of its own accord once you have started it, relying on the background of rehearsal and memorization, then you can concentrate on the essence of the invocation, which relies for its success on the fervour of the magician, not on his formal correctness.

An example of such a specific invocation is the following modified invocation to Thoth, which was used on one occasion as the preliminary invocation before an evocation of the Spirit Taphthartharath by some members of the Golden Dawn late last century.

### **The Invocation of Thoth**

'1. Procul, O procul este profani.

2. Bahlasti! Ompehda!

3. In the name of the Mighty and Terrible One, I proclaim that I have banished the Shells unto their habitations.

4. I invoke Tahuti, the Lord of Wisdom and of Utterance, the God that cometh forth from the Veil.

5. O Thou! Majesty of Godhead! Wisdom-crowned Tahuti!

Lord of the Gates of the Universe! Thee, Thee, I invoke.

O Thou of the Ibis Head! Thee, Thee I invoke.

Thou who wieldest the Wand of Double Power! Thee,  
Thee I invoke!

Thou who bearest in Thy left hand the Rose and Cross of Light and Life: Thee, Thee, I invoke.

Thou, whose head is as an emerald, and Thy nemyss as the night-sky blue! Thee, Thee I invoke.

Thou, whose skin is of flaming orange as though it burned in a furnace! Thee, Thee I invoke.

6. Behold! I am Yesterday, To-Day, and the Brother of To-Morrow!

I am born again and again.

Mine is the Unseen Force, whereof the Gods are sprung!

Which is as Life unto the Dwellers in the Watch-Towers of the Universe.

I am the Charioteer of the East, Lord of the Past and of the Future.

I see by mine own inward light: Lord of Resurrection; who cometh forth from the Dusk, and my birth is from the House of Death.

7. O ye two Divine Hawks upon your Pinnacles!

Who keep watch over the Universe!

Ye who company the Bier to the House of Rest!

Who pilot the Ship of Ra advancing ever onwards to the heights of heaven!

Lord of the Shrine which standeth in the Centre of the Earth!

8. Behold! He is in me, and I in Him!

Mine is the Radiance, wherein Ptah floateth over the firmament!

I travel upon high!

I tread upon the firmament of Nu!

I raise a flashing flame, with the lightning of Mine Eye!

Ever rushing on, in the splendour of the daily glorified Ra: giving my life to the Dwellers of Earth.

9. If I say "Come up upon the mountains!"

The Celestial Waters shall flow at my Word.

For I am Ra incarnate!

Khephra created in the Flesh!

I am the Eidolon of my father Tmu, Lord of the City of the Sun!

10. The God who commands is in my mouth!

The God of Wisdom is in my Heart!  
My tongue is the Sanctuary of Truth!  
And a God sitteth upon my lips.

11. My Word is accomplished every day!  
And the desire of my heart realises itself, as that of Ptah when he createth!  
I am Eternal; therefore all things are as my designs;  
therefore do all things obey my Word.

12. Therefore do Thou come forth unto me from Thine abode in the Silence:  
Unutterable Wisdom!  
All-Light! All-Power!  
Thoth! Hermes! Mercury! Odin!  
By whatever name I call Thee,  
Thou art still nameless to Eternity:  
Come Thou forth, I say,  
and aid and guard me in this work of Art.

13. Thou, Star of the East, that didst conduct the Magi!  
Thou art The Same all-present in Heaven and in Hell!  
Thou that vibratest between the Light and the Darkness!  
Rising, descending! Changing ever, yet ever The Same!  
The Sun is Thy Father!  
Thy Mother the Moon!  
The Wind hath borne Thee in its bosom;  
and Earth hath ever nourished the changeless Godhead of Thy Youth!

14. Come Thou forth, I say, come Thou forth!  
And make all Spirits subject unto Me:  
So that every Spirit of the Firmament  
And of the Ether,  
And of the Earth,  
And under the Earth,  
On dry land  
And in the Water,  
Of whirling Air  
And of rushing Fire,  
And every Spell and Scourge of God the Vast One,  
may be obedient unto Me!'

This invocation is preceded by several conventional openings of the veil, but is primarily derived from the Book of the Dead, which is a positive goldmine of invocations of the Egyptian Gods. For the Greek gods, some of the collections of Orphic poetry (especially Thomas Taylor's Hymns of Orpheus) and Greek mystical verse (see the Oxford collection of Greek verse) provide excellent sources of invocations. Likewise, as has already been mentioned, a study of the Greek dramatists can be quite



profitable. The Chaldaean Oracles of Zoroaster (edited by W.W. Westcott) also provides an excellent source of invocatory passages.

A little ingenuity on the part of the practitioner can work more wonders for a ritual than any amount of 'correct' invocatory techniques: it is for this reason that a specific ritual has not been laid out in this chapter - rather a series of suggestions as to how to put one together. Just as you are the only person who can consecrate your own Elemental Weapons, so you are the best person to construct your own invocation which will be your exclusive link with the god invoked.

Often during the course of your first attempts at invocation you will get quite clear intimations as to how to improve the invocation - even complete invocations, far surpassing the usual run of invocations, will be delivered to your inner ear - these, for you, will be infinitely more effective. For this reason always have plenty of writing material handy.

Of course you should incorporate the usual clearing of the place and Banishing Rituals that you are already familiar with, but outside of these basic defences against delusion or intrusion by an unwanted entity, the task is to open yourself, and make a channel to receive the god. Like emptying a tank-you need not worry about the 'head' of water, just worry about opening the tap. The ritual which has been built up using the correct correspondences provides the right 'climate' for the manifestation of the god, both externally and psychologically. The god (unlike a spirit which is constrained to manifest) can not be coerced, but must be enticed.

It is for this reason that a thorough knowledge of the nature of the god, his attributes, hymns, myths, characteristics, dress, even his foibles, is so necessary.

Articulate your impressions of the God - preferably use your own invocation built out of reading mythology and meditative preparation. Within the circle ideas may begin to come - if so concretize them by articulating them - don't fear that they are not appropriate: they may be you beginning to speak as the god.

If it does not work the first time then immerse yourself in the histories of the God and again build a ceremony. However faltering or self-conscious your own words are, they are a better indication to you of the nature of the God and are preferable to the perhaps more high sounding products of someone else's evolution. Later you can test the veracity of your invocation, when you are more 'familiar' with the god.

Finally, remember to note down in full in your Magical Diary details of the ceremony and its outcome.

## 14 - Evocation of Spirits

A similar Fire flashingly extending through the rushings of Air, or a Fire formless whence cometh the Image of a voice, or even a flashing Light abounding, revolving, whirling forth, crying aloud. Also there is the vision of the fire-flashing Courser of Light, or also a Child, borne aloft on the shoulders of the Celestial Steed, fiery, or clothed with gold, or naked, or shooting with the bow shafts or light, and standing on the shoulders of the horse, then if thy meditation prolongeth itself, thou shalt unite all these symbols into the Form of a Lion.

### - The Oracles of Zoroaster

The thing that dominated the real room itself was also a drawing, not any piece of furniture or detail of architecture: a vast double circle on the floor in what appeared to be whitewash. Between the concentric circles were written innumerable words, or what might have been words, in characters which might have been Hebrew, Greek, Etruscan or even Elvish for all Baines could tell. Some few were in Roman lettering, but they, too, were names he could not recognize; and around the outside of the outer circle were written astrological signs in their zodiacal order, but with Saturn to the north.

At the very center of this figure was a ruled square about two feet on a side, from each corner of which proceeded chalked, conventionalized crosses, which did not look in the least Christian. Proceeding from each of these, but not connected to them, were four six-pointed stars, verging on the innermost circle. The stars at the east, west and south each had a Tau scrawled at their centres; presumably the Saturnmost did too ...

Outside the circles, at the other compass points, were drawn four pentagrams, in the chords of which were written TE TRA GRAM MA TON, and at the centers of which stood the candles. Farthest away from all this - about two feet outside the circle and three feet over it to the north - was a circle enclosed by a triangle, also much lettered inside and out; Baines could just see that the characters in the angles of the triangle read NI CH EL (1) ...

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[1] Should read 'MI CHA EL': from the Book of the Goetia.

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He entered the circle, closed it with the point of the sword, and proceeded to the central square, where he lay the sword across the toes of his white shoes; then he drew the wand from his belt and unwrapped it, laying the red-silk cloth across his shoulders.

"From now on," he said, in a normal, even voice, "no one is to move."

From somewhere inside his vestments he produced a small crucible, which he set at his feet before the recumbent sword. Small blue flames promptly began to rise from the bowl, and Ware cast incense into it ...

The flames in the brazier rose slightly.

"We are to call upon MARCHOSIAS, a great marquis of the Descending Hierarchy," Ware said in the same conversational voice. "Before he fell, he belonged to the Order of Dominations among the angels, and thinks to return to the Seven Thrones after twelve hundred years. His virtue is that he gives true answers. Stand fast, all."



*The Seal of Marchosias*

With a sudden motion, Ware thrust the end of his rod into the surging flames of the brazier. At once the air of the hall rang with a long, frightful chain of woeful howls. Above the bestial clamor, Ware shouted:

"I adjure thee, great MARCHOSIAS, as the agent of the Emperor LUCIFER, and of his beloved son LUCIFUGE ROFOCALE, by the power of the pact I have with thee, and by the Names ADONAY, ELOIM, JEHOVAM, TAGLA, MATHON, ALMOUZIN, ARIOS, PITHONA, MAGOTS, SYLPHAE, TABOTS, SALAMANDRAE, GNOMUS, TERRAE, COELIS, GODENS, AQUA, and by the whole hierarchy of superior intelligence who shall constrain thee against thy will, venite, venite, submiritillor MARCHOSIAS!"

The noise rose higher, and a green steam began to come off the brazier. It smelt like someone was burning hart's horn and fish gall. But there was no other answer. His face white and cruel, Ware rasped over the tumult:

"I adjure thee, MARCHOSIAS, by the pact, and by the Names, appear instanter!" He plunged the rod a second time into the flames. The room screamed; but still there was no apparition.

"Now I adjure thee, LUCIFUGE ROFOCALE, whom I command, as the agent of the Lord and Emperor of Lords, send me thy messenger MARCHOSIAS, forcing him to forsake his hiding place,

wheresoever it may be, and warning thee —."

The rod went back into the fire. Instantly, the palazzo rocked as though the earth had moved under it.

"Stand fast!" Ware said hoarsely.

Something Else said:

"HUSH, I AM HERE. WHAT DOST THOU SEEK OF ME? WHY DOST THOU DISTURB MY REPOSE? LET MY FATHER REST, AND HOLD THY ROD."

Never had Baines heard a voice like that before. It seemed to speak in syllables of burning ashes.

"Hadst thou appeared when first I invoked thee, I had by no means smitten thee, nor called thy father," Ware said. "Remember, if the request I make of thee be refused, I shall thrust again my rod into the fire."

"THINK AND SEE!"

The palazzo shuddered again. Then, from the middle of the triangle to the northwest, a slow cloud of yellow fumes went up toward the ceiling, making them all cough, even Ware. As it spread and thinned, Baines could see a shape forming under it; but he found it impossible to believe. It was - it was something like a she-wolf, gray and immense, with green and glistening eyes. A wave of coldness was coming from it.

The cloud continued to dissipate. The she-wolf glared at them, slowly spreading her griffin's wings. Her serpent's tail lashed gently, scarily ...'

So runs James Blish's description (2) of an evocation of Marchosias undertaken by Theron Ware. The basic elements of this ritual are taken from the Goetia, a relatively straightforward grimoire which catalogues a full seventy-two spirits (reputedly those sealed up by Solomon) and the technique for evoking them.

Evocation has been touched upon at the beginning of the previous chapter mainly by way of contrast with invocation. However evocation is a very important part of the magician's repertory. In fact if you relied entirely upon the grimoires of the fourteenth to the nineteenth century for your sources of information, you could be forgiven for thinking that it was the major part of magic. Of course over the same period, other works such as the works of Paracelsus, Cornelius Agrippa, Dee or Francis Barrett put it into perspective with the rest of traditional magic.

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[2] James Blish, *Black Easter, or Faust Aleph-Null*. Faber and Faber, London, 1968.



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The practice of evocation however requires more preparation, safeguards and equipment than perhaps any other magical practice; for this reason it is the last chapter in this book. Despite many aspersions cast on it, it is part of high magic. The reason for placing it after invocation is that the essence of a successful evocation is the sure knowledge of success. This sure knowledge is only generated by having invoked and become the god under whose auspices the spirit comes. It is under these conditions that the magician can truly say:

'Behold! He is in me, and I in Him!

Mine is the radiance in which Ptah floateth over his firmament.

I travel upon high.

I tread upon the firmament of Nu.

I raise a flame with the flashing lightening of mine eye, ever rushing forward in the splendour of the daily glorified Ra giving life to every creature that treadeth upon the Earth ... Behold! I am Yesterday, To-day, and the brother of the Morrow!

For I am born again and again.

Mine is the unseen force which created the Gods, and giveth life unto the dwellers in the watch-towers of the Universe. I am the charioteer in the East, Lord of the Past and the Future:

He who seeth by the Light that is within Him. I am the Lord of Resurrection, who cometh forth from the dusk, and whose birth is from the House of Death ... If I say "come up upon the mountains", the Celestial waters shall flow at my Word; For I am Ra incarnate, Khephra created in the flesh! I am the living image of my Father Tmu, Lord of the City of the Sun! The God who commands is in my mouth. The God of Wisdom is in my heart: My tongue is the sanctuary of Truth, And a God sitteth upon my lips!' (3)

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[3] An invocation of Thoth adapted by the Golden Dawn from the Egyptian Book Of the Dead.

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This avoids the fatuous position of threatening a rebellious spirit with punishments that the magician could not hope to exact. It is also the reason why evocation should never be undertaken by beginners, for essentially it is an operation dealing with unbalanced force and therefore requires that the magician should have achieved a considerable measure of balance before embarking on this type of undertaking. However assuming that the magician has achieved this degree of stability and also assuming that the ceremony has been well designed and rehearsed (making sure to leave out the crucial bits during the rehearsals) there is no reason why the spirit should not be successfully evoked. If a medium or skryer is present the spirit should at least be seen by her (although not always in its traditional shape). In exceptional cases where adequate preparations for manifestation have been made the spirit may be visible to all the participants, although this type of result is unlikely until



considerable expertise in evocation has been achieved.

To return to the form of ceremony, Aleister Crowley (4) has recommended that the magician first address the God of the sphere or Sephirah under whose auspices he wishes to work. By prayer and supplication he appeals for the god's benediction, that He may deign to send the appropriate Archangel. He then proceeds to beseech the Archangel to send the Angel of that sphere to his aid: He conjures this Angel to deliver the Intelligence in question, and in turn he conjures this Intelligence with authority to compel the appearance, obedience and manifestation of the Spirit, to whom he issues commands. Implicit in these commands addressed via a chain of authority is both the separateness of the magician and the spirit, and the strict hierarchy of the non-physical worlds. This detailed subdivision of entities ranging from the most high God to the lowliest elemental spirit is characteristic of qabalistic magic, to which Crowley was no stranger. (5) The medieval grimoires settled for one or two stages of this process, usually just calling on the Prince or King directly in charge of the spirit to be evoked.

As far as equipment is concerned the magician uses in all evocations a circle and a triangle, the latter being the figure painted or drawn on the floor and appropriately consecrated which contains and limits the spirit, whilst the magician and his assistants occupy the circle. (6) The temple furnishings thereby reflect the nature of the operation: asserting the duality of the operation and the recognition that the spirit being much 'less divine' than a god, is not to be accepted into the consciousness of the magician unconditionally but must manifest, be examined, questioned and bound before being licensed to depart again to its own place.

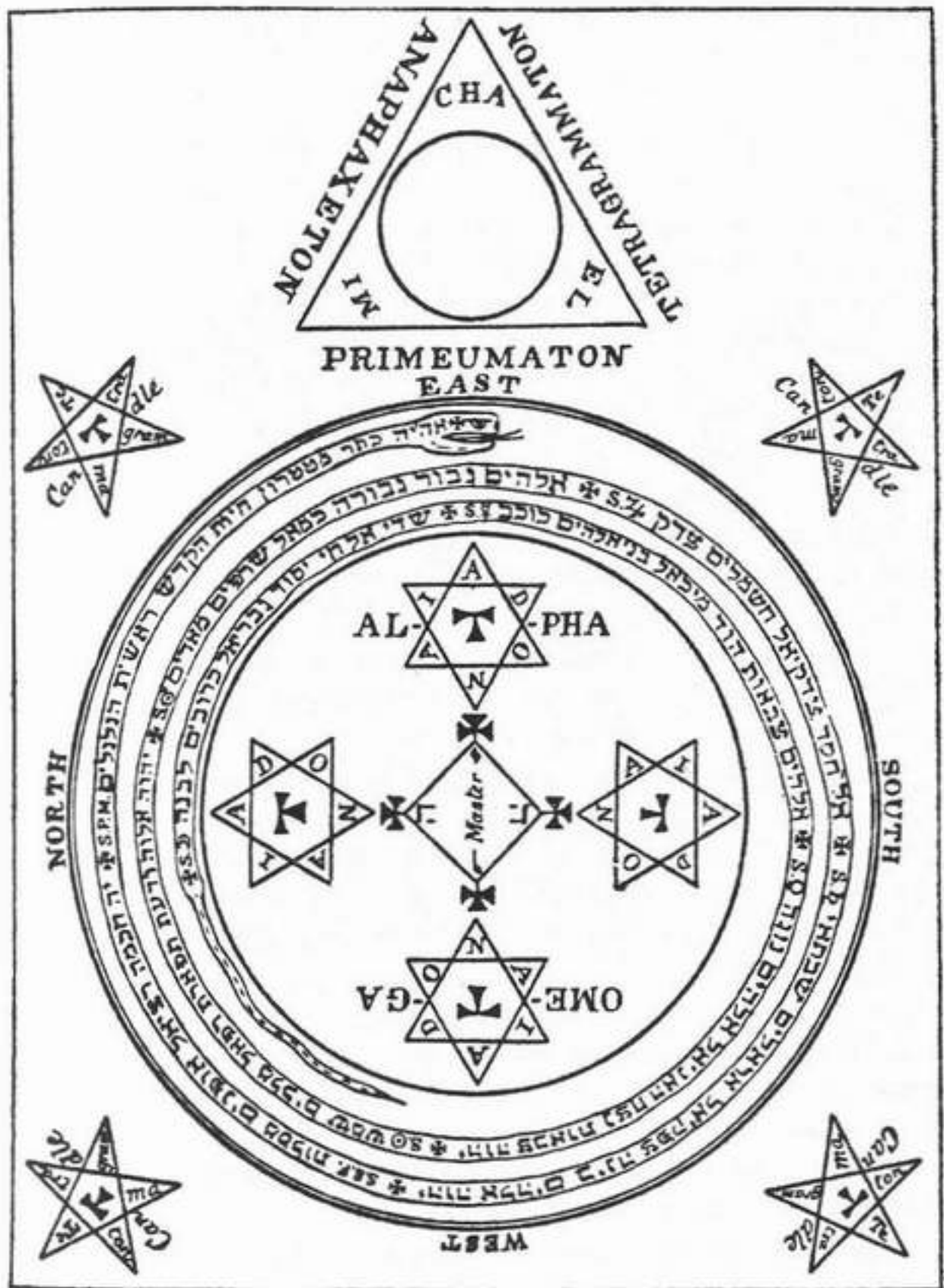
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[4] Aleister Crowley. *Magick in Theory and Practice*. Castle Books, New York, nd Chapter II.

[5] These hierarchies from Godname through Archangel, Angel and Spirit to Intelligence are listed for the seven planetary spheres in the table in Chapter Eight.

[6] See the diagram.

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*The Circle and Triangle for Goetic Evocation*

The grimoires go to great lengths outlining the incredibly difficult and drawn out preparations required before the evocation itself is even begun.

'In goetic art, everything does ... (have symbolic functions). In the same way, as you probably also

know from your reading, the forging and quenching (of the sword) is to be done on a Wednesday in either the first or the eighth of the day hours, or the third or the tenth of the night hours, under a full Moon. There is again an immediate practical interest being served here - for I assure you that the planetary hours do indeed affect affairs on Earth - but also a psychological one, the obedience of the operator in every step. The grimoires and other handbooks are at best so confused and contradictory that it's never possible to know completely what steps are essential and what aren't, and research into the subject seldom makes for a long life ...

Well, the horn handle has next to be shaped and fitted, again in a particular way at a particular hour, and then perfected at still another day and hour. By the way, you mentioned a different steeping bath. If you use that ritual, the days and the hours are also different, and again the question is, what's essential and what isn't? Thereafter, there's a conjuration to be recited, plus three salutations and a warding spell. Then the instrument is sprinkled, wrapped and fumigated ...' (7)

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[7] James Blish. Black Easter. Faber and Faber, London, 1968. pp73-74. 180

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These elaborate preparations are gone into in detail in grimoires such as the Goetia or Lesser Key of Solomon, the Grimoirium Verum, the Greater Key of Solomon (edited by MacGregor Mathers) and many others. Of these, the last is perhaps the most complete and reliable.

Typical of the style of these books are the following passages from the Goetia.

'I DO invoke and conjure thee, O Spirit, N.; (8) and being with power armed from the SUPREME MAJESTY, I do strongly command thee, by BERALANENSIS, BALDACHIENSIS, PAUMACHIA, and APOLOGIAE SEDES; by the most Powerful Princes, Genii, Liachidae, and Ministers of the Tartarean Abode; and by the Chief Prince of the Seat of Apologia in the Ninth Legion, I do invoke thee, and by invoking conjure thee. And being armed with power from the SUPREME MAJESTY, I do strongly command thee, by Him Who spake and it was done, and unto whom all creatures be obedient. Also I, being made after the image of GOD, endued with power from GOD and created according unto His will, do exorcise thee by that most mighty and powerful name of GOD, EL, strong and wonderful; O thou Spirit N. And I command thee and Him who spake the Word and His fiat was accomplished, and by all the names of God.

Also by the names ADONAI, EL, ELOHIM, ELOHI, EHYEH, ASHER EHYEH, ZABAOTH, ELION, IAH, TETRAGRAMMATON, SHADDAI, LORD GOD MOST HIGH, I do exorcise thee and do powerfully command thee, O thou Spirit N., that thou dost forthwith appear unto me here before this Circle in a fair human shape, without any deformity or tortuosity. And by this ineffable name, TETRAGRAMMATON IEHOVAH, do I command thee, at the which being heard the elements are overthrown, the air is shaken, the sea runneth back, the fire is quenched, the earth trembleth, and all the hosts of the celestials, terrestrials, and infernals do tremble together, and are troubled and confounded.

Wherefore come thou, O Spirit N., forthwith, and without delay, from any or all parts of the world wherever thou mayest be, and make rational answers unto all things that I shall demand of thee. Come thou peaceably, visibly, and affably, now, and without delay, manifesting that which I shall desire. For thou art conjured by the name of the LIVING and TRUE GOD, HELIOREN, wherefore fulfil thou my commands, and persist thou therein unto the end, and according unto mine interest, visibly and affably speaking unto me with a voice clear and intelligible without any ambiguity.'

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[8] The name of the Spirit being evoked.

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## **The Second Conjunction**

'I DO invoke, conjure, and command thee, O thou Spirit N., to appear and to show thyself visibly unto me before this Circle in fair and comely shape, without any deformity or tortuosity; by the name and in the name IAH and VAU, which Adam heard and spake; and by the name of GOD, AGLA, which Lot heard and was saved with his family; and by the name IOTH, which Iacob heard from the angel wrestling with him, and was delivered from the hand of Esau his brother; and by the name ANAPHAXETON which Aaron heard and spake and was made wise; and by the name ZABAOTH, which Moses named and all the rivers were turned into blood; and by the name ASHER EHYEH ORISTON, which Moses named, and all the rivers brought forth frogs, and they ascended into the houses, destroying all things; and by the name ELION, which Moses named, and there was great hail such as had not been since the beginning of the world; and by the name ADONAI, which Moses named, and there came up locusts, which appeared upon the whole land, and devoured all which the hail had left; and by the name SCHEMA AMATHIA which Ioshua called upon, and the sun stayed his course; and by the name ALPHA and OMEGA, which Daniel named, and destroyed Bel, and slew the Dragon; and in the name EMMANUEL, which the three children, Shadrach, Meshach and Abed-nego, sang in the midst of the fiery furnace, and were delivered; and by the name HAGIOS; and by the SEAL OF ADONAI; and by ISCHYROS, ATHANATOS, PARACLETOS; and by O THEOS, ICTROS, ANTHANATOS; and by these three secret names, AGLA, ON, TETRAGRAMMATON, do I adjure and constrain thee.

And by these names, and by all the other names of the LIVING and TRUE GOD, the LORD ALMIGHTY, I do exorcise and command thee, O Spirit N., even by Him Who spake the Word and it was done, and to Whom all creatures are obedient; and by the dreadful judgments of GOD; and by the uncertain Sea of Glass, which is before the DIVINE MAJESTY, mighty and powerful; by the four beasts before the throne, having eyes before and behind; by the fire round about the throne; by the holy angels of Heaven; and by the mighty wisdom of GOD; I do potently exorcise thee, that thou appearest here before this Circle, to fulfil my will in all things which shall seem good unto me; by the Seal of BASDATHEA BALDACHIA; and by this name PRIMEUMATON, which Moses named, and the earth opened, and did swallow up Kora, Dathan, and Abiram. Wherefore thou shalt make faithful answers unto all my demands, O Spirit N., and shalt perform all my desires so far as in thine office thou art capable hereof. Wherefore, come thou, visibly, peaceably, and affably, now without delay, to



manifest that which I desire, speaking with a clear and perfect voice, intelligibly, and to mine understanding.'

### **The Constraint**

'I do conjure thee, O thou Spirit N., by all the most glorious and efficacious names of the MOST GREAT INCOMPREHENSIBLE LORD GOD OF HOSTS, that thou comest quickly and without delay from all parts and places of the earth and world wherever thou mayest be, to make rational answers unto my demands, and that visibly and affably, speaking with a voice intelligible unto mine understanding as aforesaid.

I conjure and constrain thee, O thou Spirit N., by all the names aforesaid; and in addition by these seven great names wherewith Solomon the Wise bound thee and thy companions in a Vessel of Brass, ADONAI, PREYAI or PRERAI, TETRAGRAMMATON, ANAPHAXETON or ANEPHENETON, INESSENFATOAL or INESSENFATALL, PATHTUMON or PATHATUMON, and ITEMON; that thou appearest here before this Circle to fulfil my will in all things that seem good unto me.

And if thou be still so disobedient, and refusest still to come, I will in the power and by the power of the name of the SUPREME AND EVERLASTING LORD GOD WHO created both thee and me and all the world in six days, and what is contained therein, EIE, SARAYE, and by the power of this name PRIMEUMATON which commandeth the whole host of Heaven, curse thee, and deprive thee of thine office, joy, and place, and bind thee in the depths of the Bottomless Pit or Abyss, there to remain unto the Day of the Last Judgment. And I will bind thee in the Eternal iFire, and into the Lake of Flame and of Brimstone, unless thou comest quickly and appearest here before this Circle to do my will. Therefore, come thou! in and by the holy names ADONAI, ZABAOTH, ADONAI, AMIORAN. Come thou! for it is ADONAI who commandest thee.'

### **The Invocation Of The King**

'O Thou great, powerful, and mighty KING AMAIMON, (9) who bearest rule by the power of the SUPREME GOD EL over all spirits both superior and inferior of the Infernal Orders in the Dominion of the East; I do invoke and command thee by the especial and true name of GOD; and by that God that Thou Worshippest; and by the Seal of thy creation; and by the most mighty and powerful name of GOD, IEHOVAH TETRAGRAMMATON who cast thee out of heaven with all other infernal spirits; and by all the most powerful and great names of GOD who created Heaven, and Earth, and Hell, and all things in them contained; and by their power and virtue; and by the name PRIMEUMATON who commandeth the whole host of Heaven; that thou mayest cause, enforce, and compel the Spirit N. to come unto me here before this Circle in a fair and comely shape, without harm unto me or unto and other creature, to answer truly and faithfully unto all my requests; so that I may accomplish my will and desire in knowing or obtaining any matter or thing which by office thou knowest is proper for him to perform or accomplish, through the power of GOD, EL, Who created and doth dispose of all things both celestial, aerial, terrestrial, and infernal.'

### **The Licence To Depart**

'O Thou Spirit N., because thou hast diligently answered unto my demands, and hast been ready and willing to come at my call, I do here license thee to depart unto thy proper place; without causing harm or danger unto man or beast. Depart, then, I say, and be thou very ready to come at my call, being duly exorcised and conjured by the sacred rites of magic. I charge thee to withdraw peaceably and quietly, and the peace of GOD be ever continued between thee and me! AMEN!'

----

[9] 'The King of the East.

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Needless to say, this, together with the final banishing rituals are extremely important, as they are the safeguards that the magician uses to prevent any 'overlap' into ordinary life of the special conditions prevailing during the evocation.

Evocation requires months of preparation and supervision by somebody who has already mastered the techniques. It is included here so that the broad field of magic is covered, and because it is such an important technique, but anyone lacking the above requirements and who has not already completely mastered all else touched upon in this book would be most unwise to attempt an evocation.

The preparations for evocation cannot arbitrarily be altered, as the magician is here dealing not with a god, but with an essentially incomplete entity whose reactions to the magician have to be carefully prepared for. Consequently it is advisable only to assay evocation when you have collected together all the necessary equipment.

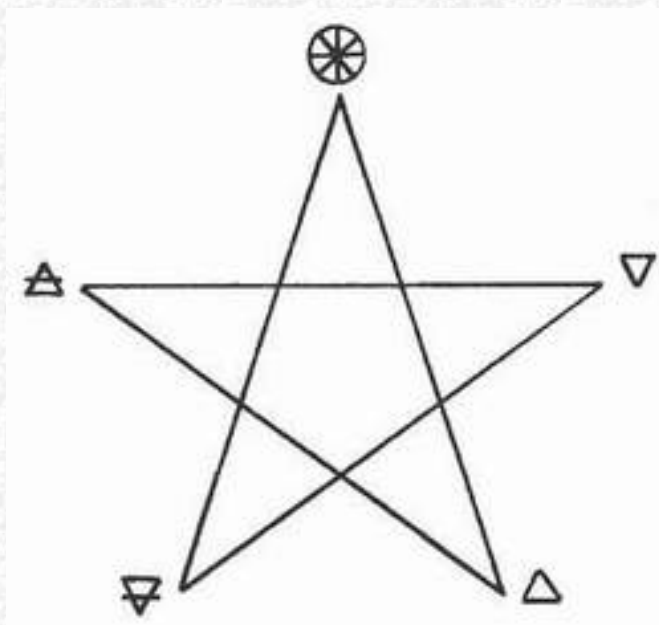
However, it is worth remembering that Abramelin makes provision for the evocation of spirits at the end of his long magical retirement, and in many ways this technique is preferable to some of the more dubious grimoire recipes which verge more onto the 'selling-your-soul' type of magic than the legitimate practice of evocation.

## Ritual Appendices

### Appendix I - Pentagram Rituals

#### The Pentagram

The Pentagram represents the four elements with the fifth, Akasha or Spirit at the topmost point. The fifth element is the underlying unity of the others, their essence and matrix.



The elements are allocated to the four quarters of the compass, which for the purpose of the pentagram rituals are:

Air - East  
Fire - South  
Water - West  
Earth - North  
Akasha - Centre

(The quarters are sometimes allocated slightly differently, water and earth being interchanged.)

The Pentagram should in all cases be traced with the single point of the Spirit upwards, not with the dual points upwards forming the ears and horns of the Goat of the Sabbat, as is sometimes suggested by the more dubious works on magic.

The symbols of the elements attributed to the Pentagram are the Wheel which 'answereth to the all pervading Spirit: the laborious Ox is the symbol of Earth: the Lion is the vehemence of Fire: the Eagle (Scorpio), the Water flying aloft as with wings she is vaporized by the force of heat: the Man is the Air, subtle and thoughtful, penetrating hidden things.' (1)

The Lesser Pentagram Ritual is used for a number of things, and should be mastered in detail. It will

repay you for the time you spend perfecting it by providing a good working atmosphere every time you work, as it is universally applicable to all ceremonial. It can be used for:

1. An opening and closing for any piece of practical work.
2. An opening and closing for the day, being used in the morning on rising, and in the evening before going to sleep.
3. A method of ridding yourself of disturbing or obsessing ideas as follows:
  - a. Face East.
  - b. Make a clear mental picture of your obsession or disturbing worry.
  - c. Project this image away from you beyond a circle of flame with a gesture of ejection.
  - d. Prevent the return of the image by taking a step backwards and placing the index finger of the right hand on the lips in a gesture of silence.
  - e. Now bring the image into clear vision, but still away from you and perform the Lesser Banishing Ritual of the Pentagram to disintegrate it, seeing it dissolving on the outside of your ring of flame, in your mind's eye.
4. A preparation for astral projection.

Seat yourself in a meditation posture: either cross legged or in the 'godform position' (on a chair knees together, back straight). Visualize yourself standing in the centre of the room. Project your consciousness into this figure as well as you are able. Then 'feeling' yourself in this figure, by walking around, touching things and even opening your eyes (in your imagination), go towards the East. Perform the Lesser Banishing Ritual of the Pentagram mentally, vibrating the words and trying to feel them as coming from the form.

----

[1] Regardie The Golden Dawn. Llewellyn Publications, St. Paul, 1971. Vol3, p10.

----

Finish in the East and try to see your results in the Astral Light, (2) then walk back and stand behind the head of your body and let yourself be re-absorbed.

5. A minor form of exorcism, useful for dispelling unwelcome atmosphere. For this purpose it should be used in conjunction with libations of Holy Water. (See Chapter Four for instructions for the manufacture of Holy Water.)



Success in banishing is indicated by a 'feeling of cleanliness' in the atmosphere, while success in invoking is apparent by a 'feeling of holiness'.

## **The Lesser Ritual Of The Pentagram**

This is composed of four parts:

1. Qabalistic Cross.
2. Inscription of Pentagrams.
3. Invocation of the Archangels.
4. Qabalistic Cross.

The ritual should begin facing East. The gestures are performed with the right hand. The lines should either be traced with a steel dagger or with the sign of benediction. To form the sign of benediction extend the first two fingers, whilst covering the last two with the thumb.

Stand facing East, after completing the circle about the place of working. (3)

### **1. Qabalistic Cross**

- a. Touch the forehead and say ATEH (thou art) ('Ah-teh')
- b. Touch the breast and say MALKUTH (the Kingdom) ('Mal-kooth')
- c. Touch the right shoulder and say VE-GEBURAH (and the Power) ('Vay-geb-or-rah')
- d. Touch the left shoulder and say VE-GEDULAH (and the Glory) ('Vay-ged-you-lah')

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[2] An occult term made popular by Theosophy and Eliphas Levi designating the substance of the astral plane upon which imagination acts whilst working ritual.

[3] Either drawn or painted on the floor or visualized strongly at the beginning of any working. This can be reinforced by actually circumambulating with a sword so that its point traces out the circle.

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- e. Cross the hands on the breast and say LE-OLAM (to the ages), AMEN. ('Lay-orh-lahm, Ar-men')

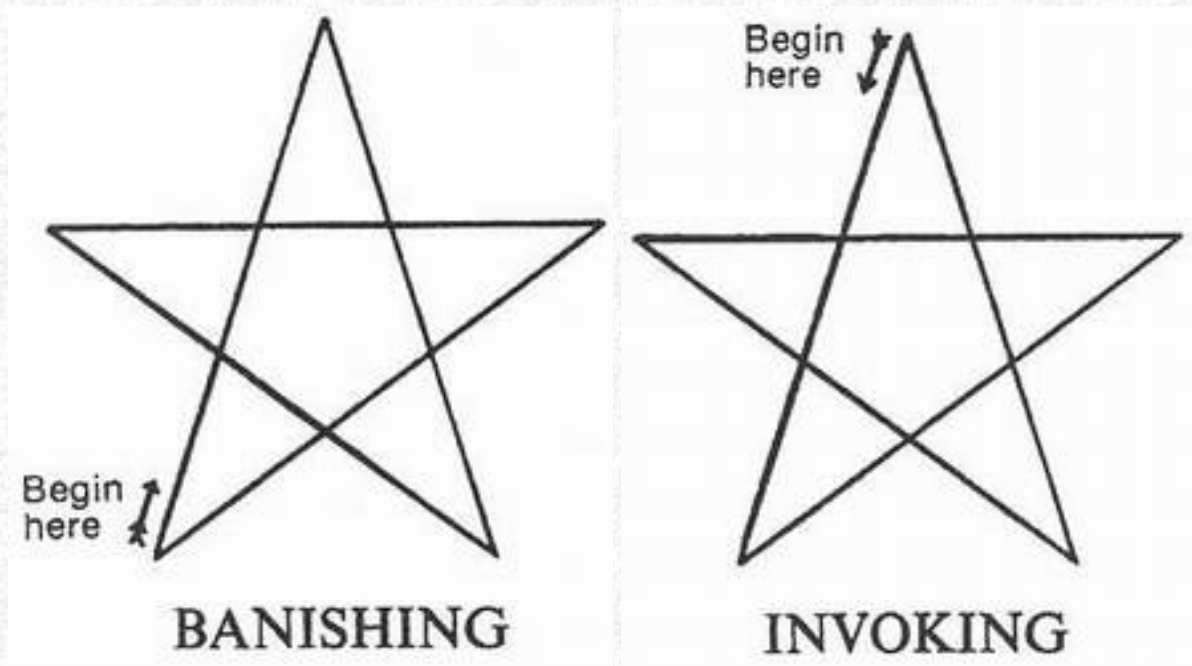
Whilst performing this the practitioner should strongly visualize the hand as drawing a line of white light through the crown of the head, pouring into the body, and descending to the solar plexus, and from there to the feet, the microcosmic location of Malkuth. Also draw a line of light from the right shoulder to the left shoulder whilst saying 'Ve-Geburah, Ve-Gedulah', thus forming a cross. At the

centre of this cross visualize a rose, either natural or in the stylized form of the rose-cross, when vibrating 'Le-Olam, Amen'.

This completes the so-called 'Qabalistic Cross', a ritual devised, in its modern form at any rate, by the chiefs of the Hermetic Order of the Golden Dawn; (4) it should always be used at the beginning and end of every ritual, no matter how minor, and should be committed to memory.

## 2. Inscription of Pentagrams

For the purposes of the Lesser Ritual of the Pentagram the type of pentagram used is the pentagram of Earth, thus:



This is inscribed in the air by keeping the arm straight and bringing the hand from the vicinity of the left thigh to a point level with the forehead and then back to a position near the right thigh, thus inscribing an inverted 'V'. Then, bring the hand up to a point just left of the body at the same height as the shoulders. Draw it across in front of the body to the same shoulder height position at the right side of the body. Complete the pentagram by returning the hand to the left thigh position.

----

[4] It actually dates back quite some centuries, and the equal armed cross is not derived from Christianity, but has its roots in the Qabalah.

----

When proficiency is gained with the movements, they can be synchronized with the breathing, taking an in-breath for an upwards stroke, an out-breath for the downwards strokes, and holding for the cross-stroke.

This is only one form of the pentagram, the form depending on the direction of inscription and point of commencement. Other forms are used in the Greater Ritual of the Pentagram.

- a. Still facing the East inscribe the first banishing Earth pentagram, then taking an in-breath as you draw your hand back to your chest, stab the centre of the pentagram and vibrate the Godname, YHVH (Pronounced Ye-ho-wah) using the full out-breath.
- b. Keeping the hand extended, turn to the South, repeat the same process and vibrate ADNI (Ah-doh-nai).
- c. Then turn to the West, repeat the process and vibrate AHIH (Eh-he-yay).
- d. Finally turn to the North, repeat the process and vibrate AGLA (Ah-gla) then with hand still outstretched, return to the East.

The main visualization work for this section of the ritual is to see the lines of the pentagram cut in the air and flaming so intensely that anything beyond them diminishes in intensity, thus focusing the practitioner's attention on the limits of the circle which his hand has traced whilst turning from quarter to quarter with his hand extended. As each Godname is pronounced imagine it carrying to the very limits of the Universe, in the quarter in which it is vibrated.

### **3. Invocation of the Archangels**

- a. Extend the arms in the form of a cross and proclaim:  
'Before me, Raphael (Rah-fay-el)  
Behind me, Gabriel (Gab-ray-el)  
On my right hand, Michael (Mee-kay-el)  
On my left hand, Auriel (Or-ray-el)  
For about me flames the Pentagram,  
And above me shines the six-rayed star.'

The visualizations that are most important for this sector of the ritual are the anthropomorphic shapes of the Archangels.

To the East, Raphael, Archangel of Air, is seen towering above the practitioner robed in yellow which as it rustles in the breeze blowing from the rear of the figure flashes with purple overtones, flickering across it like the colours on shot silk. He holds a Wand.

To the West, Gabriel, Archangel of Water, holds aloft a Cup from which flows water. His robe is of shimmering blue with overtones of orange.

To the South, Michael, Archangel of Fire, is clothed in robes of red, flashing with the complementary green, holds aloft a flaming Sword.

To the North, Auriel, Archangel of Earth, is clad in the colours of the seasons, rich and fertile, citrine,

olive, russet and black. He stands on a Pentacle.

The last two lines re-affirm the presence of the Pentagrams (which are then re-visualized) and the hexagram (Star of David) which is visualized above the circle.

#### 4. Qabalistic Cross

This completes the ritual cycle, and is a repeat of the first section.

### **More About Pentagrams**

The Greater Ritual of the Pentagram should only be used after the place of working has been prepared and stabilized by the Lesser Ritual of the Pentagram.

The Greater Ritual is used specifically to open an Elemental Ritual, or to invoke a particular Element as for example, may be required for the consecration of an Elemental Weapon, or the creation of an artificial Elemental.

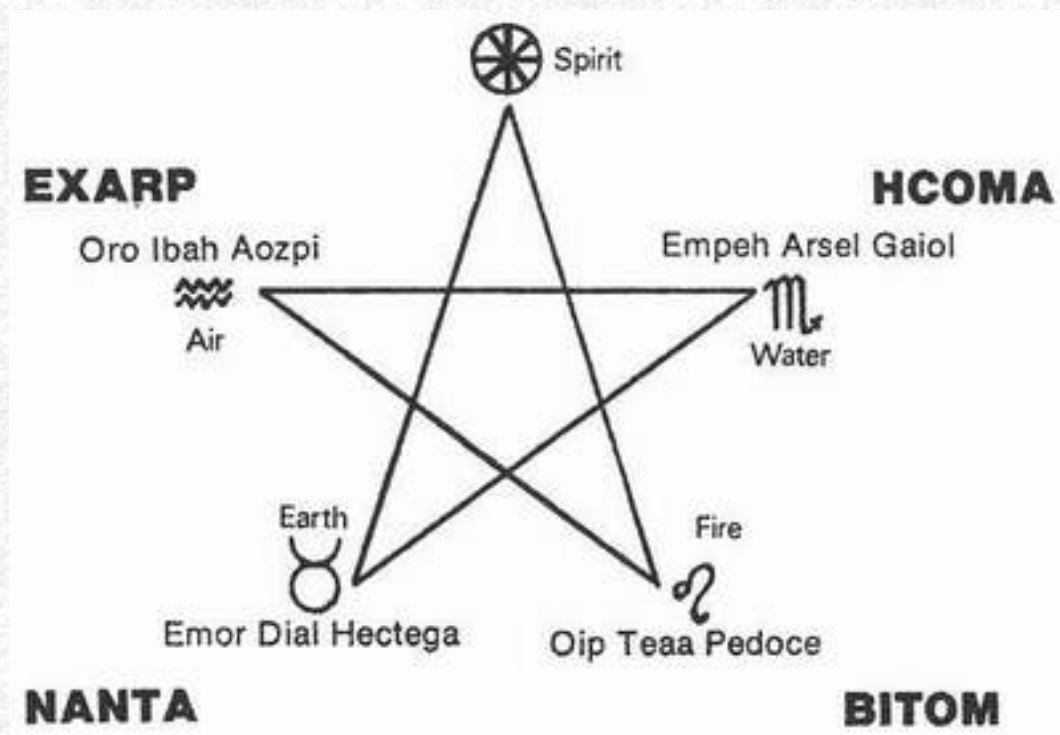
This Ritual can also be used to invoke or banish the forces of the Zodiac, by using the Elementary Pentagram appropriate to the Zodiacal Sign, and inscribing therein the Zodiacal Sign. In the case of Zodiacal Signs, the point of invocation must be determined by the position in the heavens of the Sign at the time of working.

The attributions of the Pentagram for the Greater Ritual are a little more complex, as they involve the introduction of Enochian (5) words as well as the usual Hebrew Godnames.

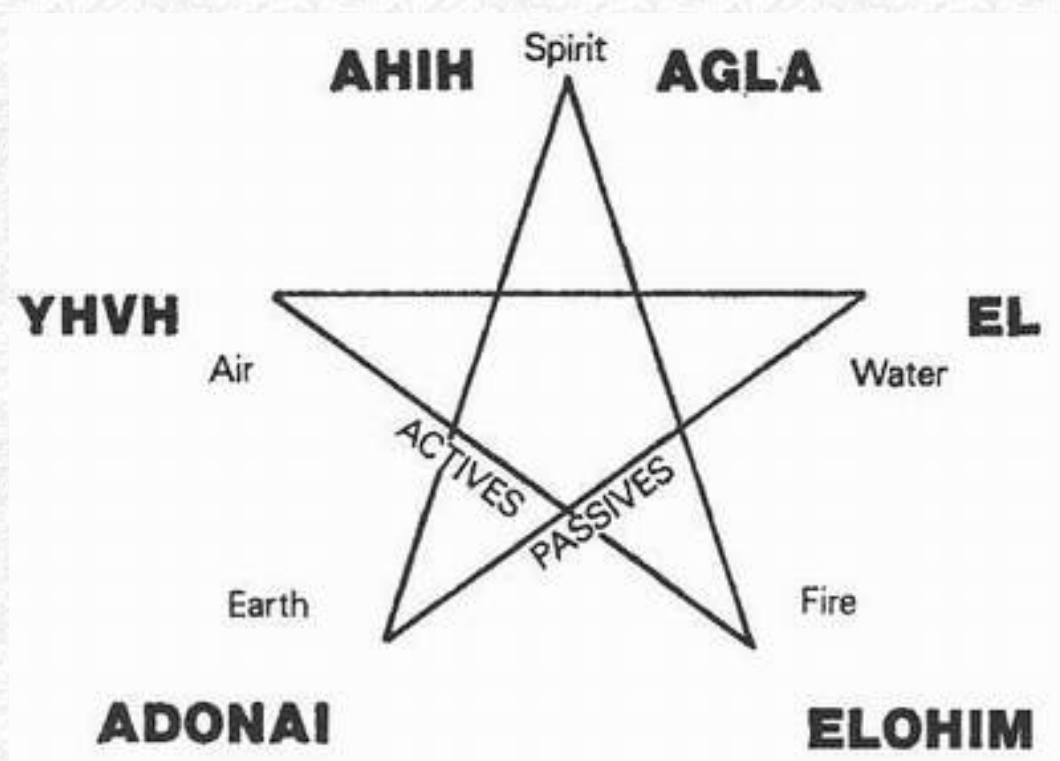
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[5] Derived from Dr John Dee's work during the period from 1581-1607. Dr Meric Casaubon's book *A True and Faithful Relation of what Passed for Many Yeers between Dr John Dee ... and some Spirits ...* (1659), reprinted by Askin Publishers in 1974, contains much of the original diary material, while *Enochian Magie* by Stephen Skinner contains all the important unpublished Dee MSS on Enochian Magic.

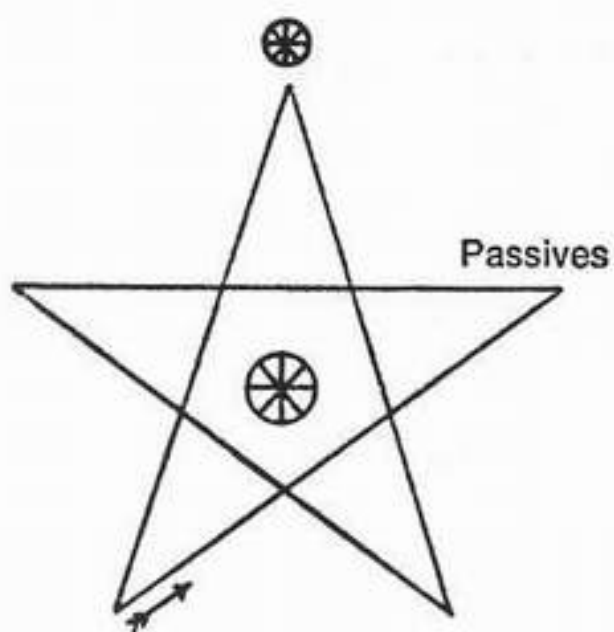
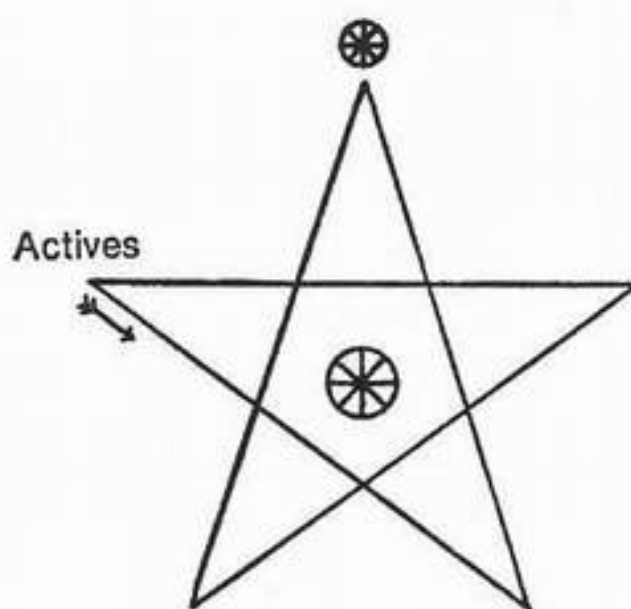
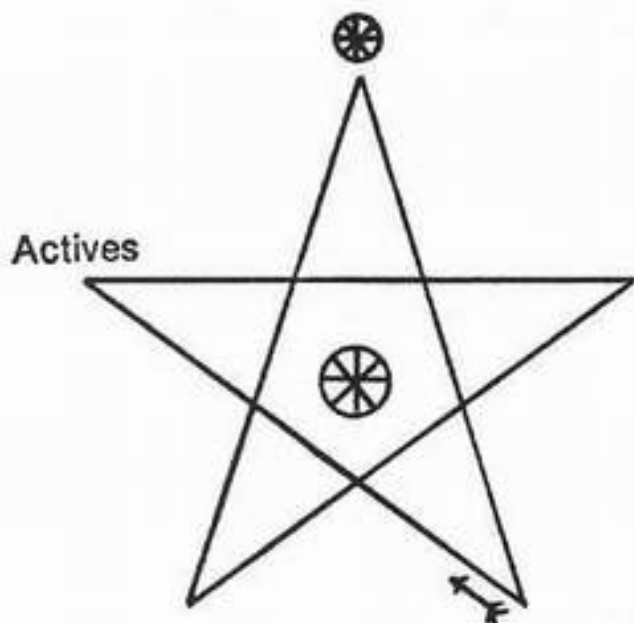




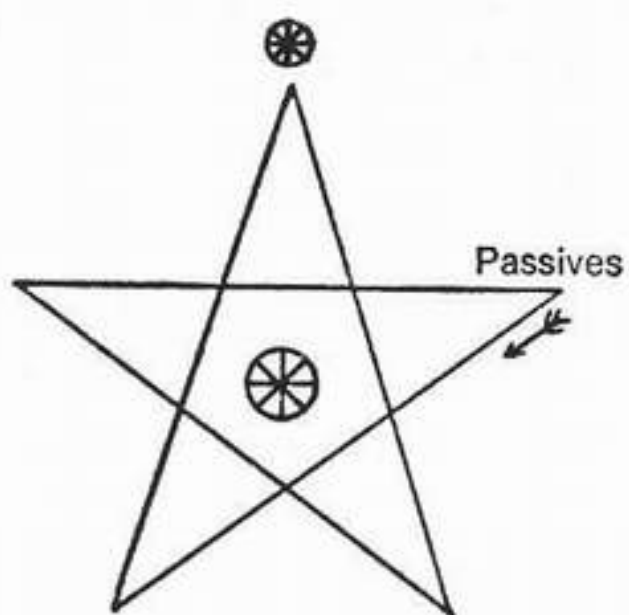
The framework of this ritual relies upon inscribing the pentagrams with due regard to the Element being banished or invoked. It is therefore essential to memorise the correct ascription of the elements and Godnames to the points of the pentagrams:



From these elemental points are derived the different pentagrams. All invoking pentagrams are drawn towards the point of the element being invoked. All banishing pentagrams are drawn away from the point of the element being banished. The exceptions are the Pentagrams of Spirit which operate along the lines marked 'active' and 'passive' on the diagram (page 192). For this reason there are four possible Spirit Pentagrams. The passive pentagrams being used in conjunction with the passive elements, water and earth, whilst the active pentagrams are used in conjunction with the active elements, fire and air.

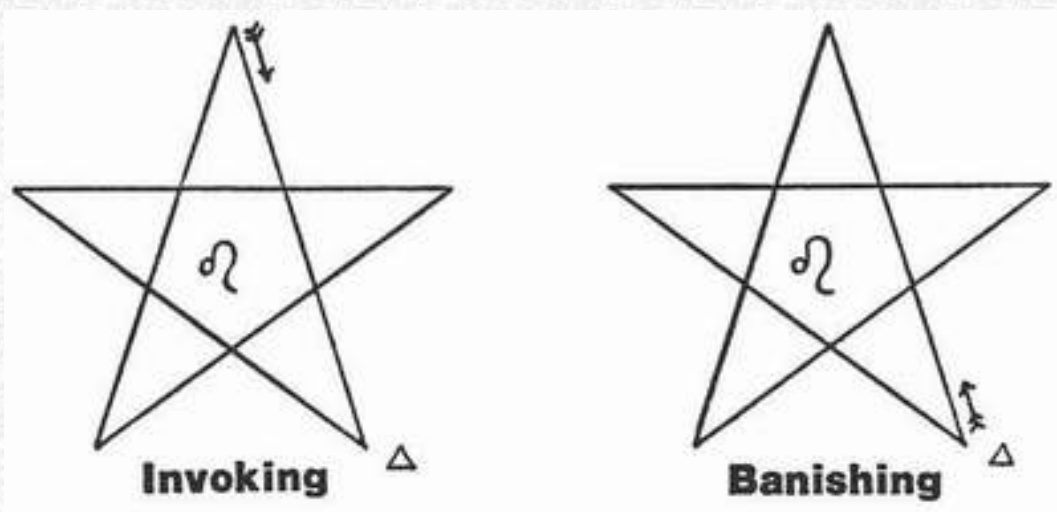


**Invoking**  
Equilibrating

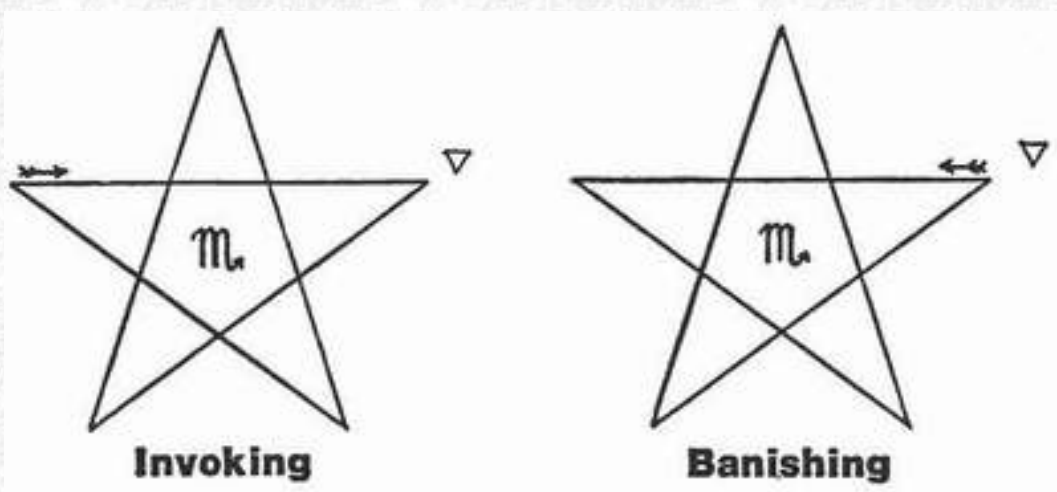


**Banishing**  
Closing

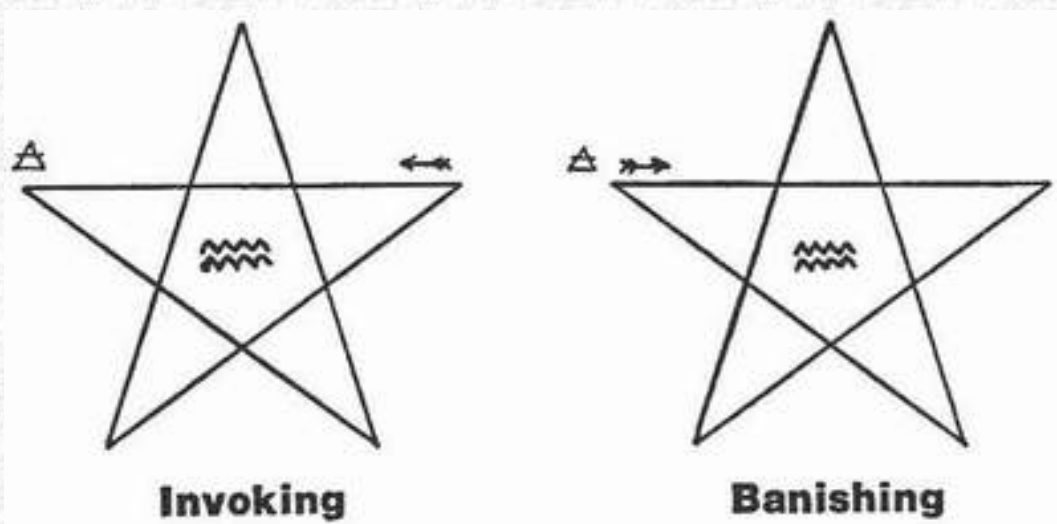
*The Pentagrams of Spirit*



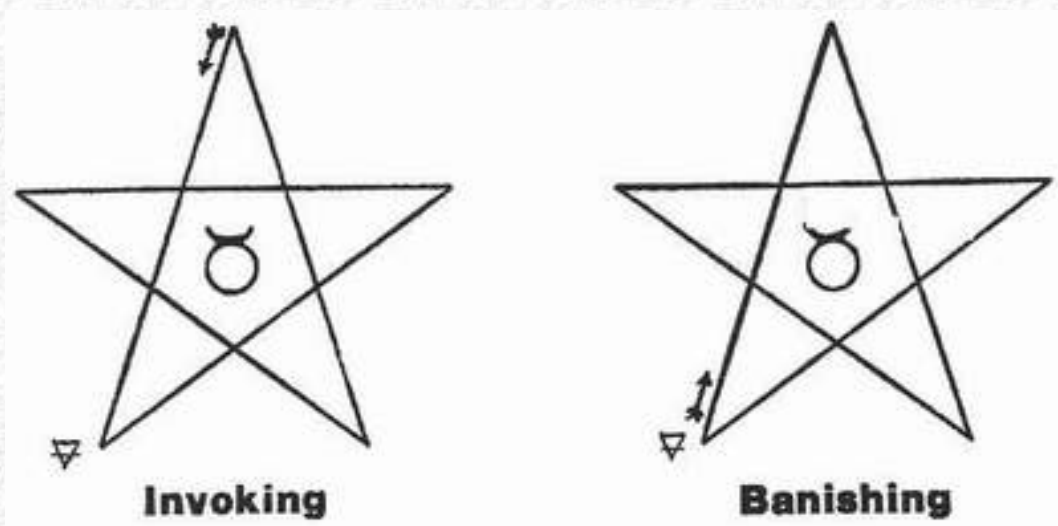
*The Pentagrams of Fire are formed along the Fire/Spirit axis*



*The Pentagrams of Water are formed along the Water/Air axis*



*The Pentagrams of Air are formed along the same axis*



*The Pentagrams of Earth are formed along the Earth/Spirit axis*

The Pentagrams of Earth are the only ones used in the Lesser Banishing Ritual as already detailed.

If the pentagrams are to be used by themselves (that is, not in the Greater Ritual of the Pentagram) for talisman charging for example, where the force needs to be concentrated on the symbol, then inscribe the pentagrams inside a circle. Otherwise draw them without encircling them.

If the ritual is to be used for invoking a particular Element, use the invoking pentagrams listed on the left-hand side of the page, and the Equilibrating Spirit Pentagram, active or passive depending on the Elements thus: If it be an active element as Fire or Air, use the Equilibrating Pentagram for Actives only and the Element's own invoking Pentagram, and not those of the other Elements. If it be a passive Element (Earth or Water) then make the Equilibrating Pentagram of the Passives only and the invoking Pentagram of the one Element at the four Quarters. In closing and banishing follow the same law.

Various arrangements of the Elements with Cardinal Points have been used, including the attribution relying on their position in the Zodiac (Fire in the East, Earth in the South, Air in the West, and Water in the North), their attribution to winds, and so forth. In this book we have adhered to the traditional ascription of Air in the East, Fire in the South, Water in the West, and Earth in the North.

To each angle of the Pentagram certain Hebrew divine Names and words from the Angelic Tablets are allotted. These are to be pronounced with the invoking and banishing Pentagrams and are set out in the text of the Ritual. The attributions of the angles of the Pentagram is the key of its Ritual. During ordinary invocation (without the use of the Tablets of the Elements) use the Divine Name El with the Pentagram of Water, Elohim with Fire, etc. However, if you are working with the Elemental or Enochian Tablets, use the Divine Names in the Enochian or Angelic language; for Earth, Emor Dial Hectega, and so on. The two types of working can be combined.

In the pronunciation of all these Names take a deep breath and vibrate them as much as possible inwardly with the outgoing breath, not necessarily loudly, but with vibration thus: Eh-he-yay, or Em-or-Di-a-l Hec-tay-gah.

## **The Greater Ritual Of The Pentagram**

The ritual is divided into the same four parts as the Lesser Ritual of the Pentagram:

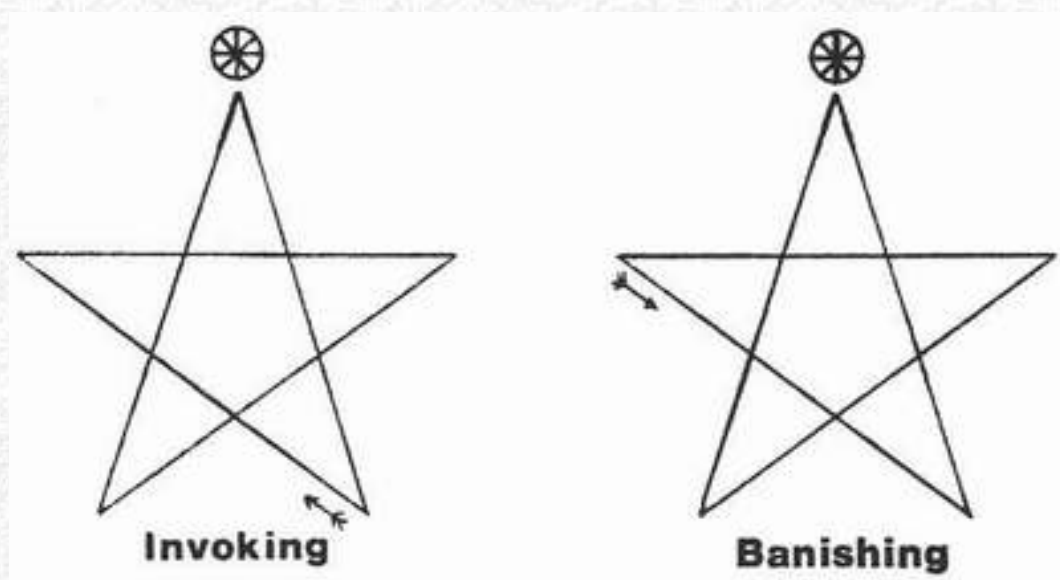
1. Qabalistic Cross.
2. Inscription of the Pentagrams.
3. Invocation of the Archangels.
4. Qabalistic Cross.

The ritual commences in the East, after completing the circle about the place of working.

1. Qabalistic Cross (as in the Lesser Ritual of the Pentagram)
2. Inscription of the Pentagrams

### The East Point

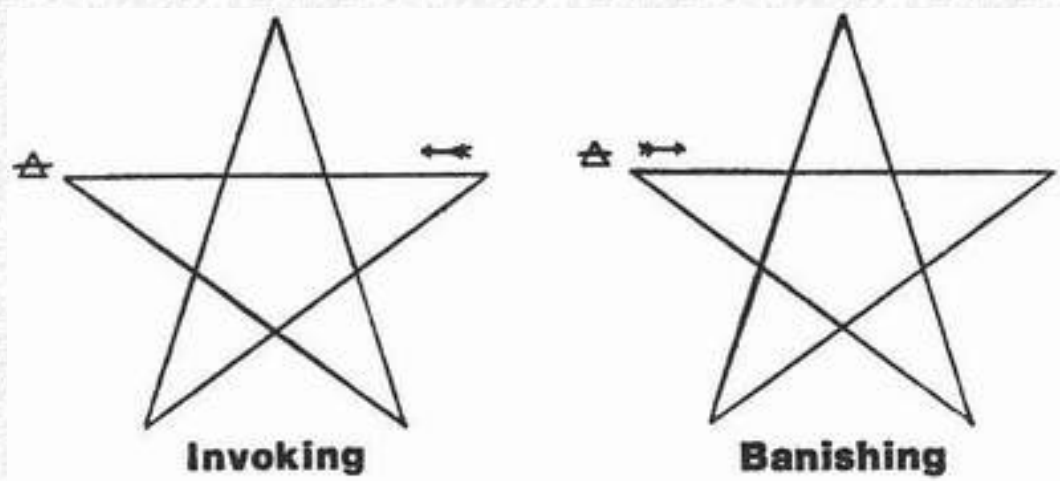
- a. Make the equilibrated Active Pentagram of Spirit, whilst vibrating Exarp (Ex-ar-peh).



Make the Sign of Spirit ☉ in the pentagram whilst vibrating AHIH (Eh-he-yay). Give the Sign of the Portal: extend your hands in front of you, palms outwards, and separate them slowly as if you were parting a veil or a curtain if invoking. Bring them together palms inwards, as if closing a veil if banishing.

- b. Make the Invoking Pentagram of Air, whilst vibrating Oro Ibah Aozpi (Oro E-bah-ha Ay-o-zod-pi).

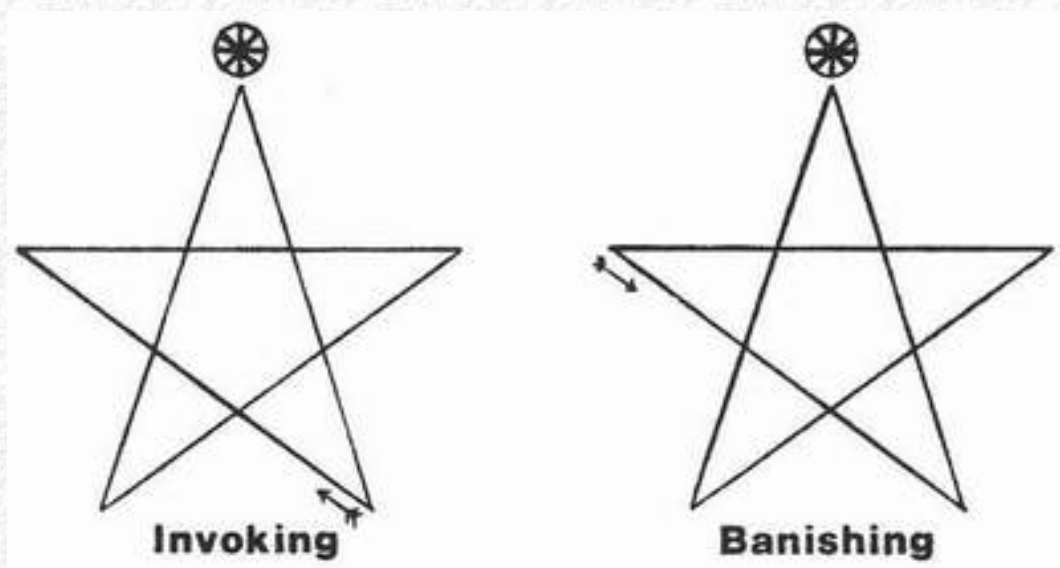




Make the Kerubic Emblem of Air  in the pentagram whilst vibrating YHVH (Yeh-ho-wah). Give the Grade Sign of Air: stretch both arms upwards and outwards, the elbows bent at right angles, the hands bent back, the palms upwards as if supporting a weight.

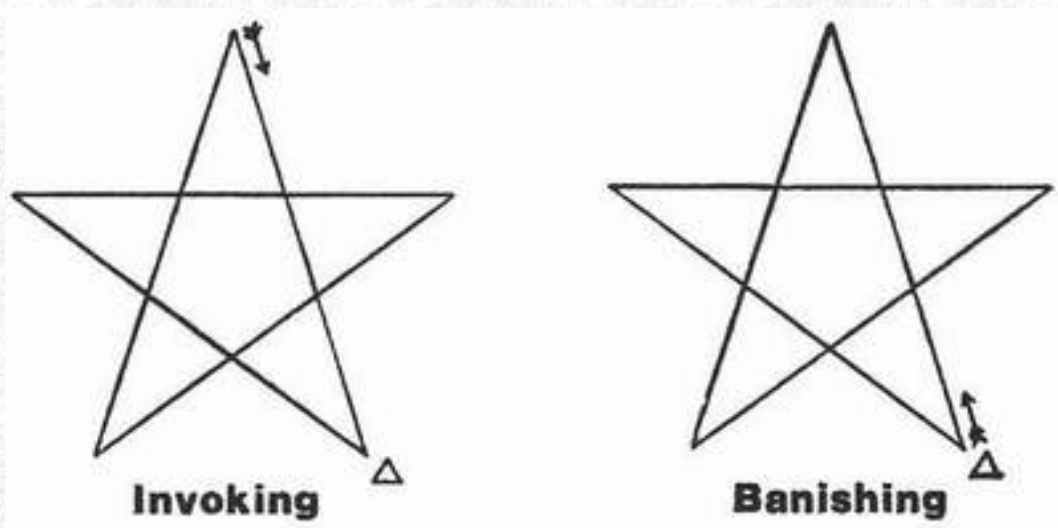
## The South Point

a. Make the equilibrated Active Pentagram of Spirit, whilst vibrating Bitom (Bee-to-ma).



Make the Sign of Spirit  in the pentagram whilst vibrating AHIH (Eh-he-yay). Give the Sign of the Portal (as at the East Point).

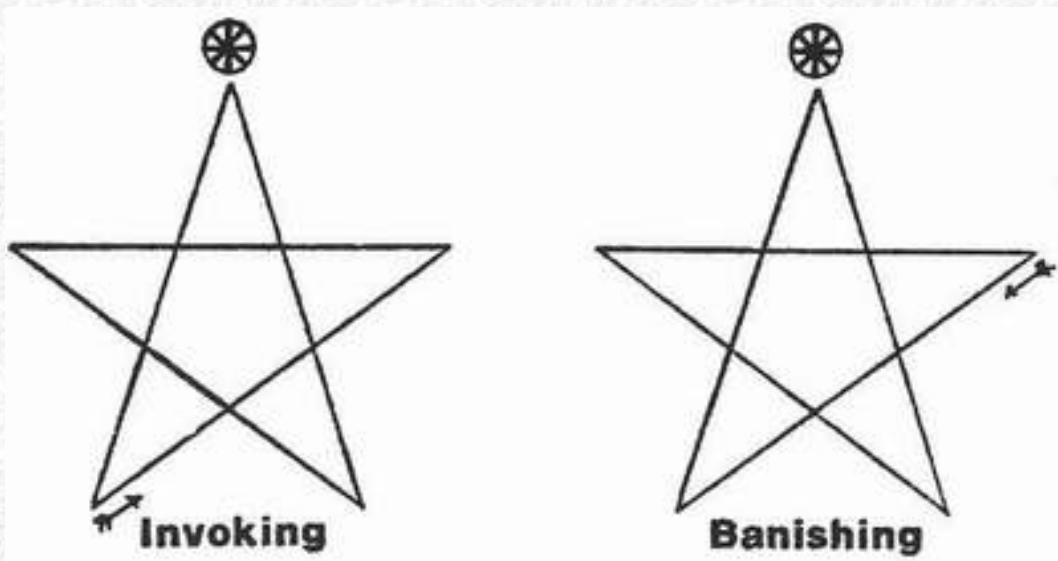
b. Make the Invoking Pentagram of Fire, whilst vibrating Oip Teaa Pedoce (O-ee-peh Tee-ah-ah Ped-o-key).



Make the Kerubic Emblem of Fire  in the pentagram whilst vibrating ALHIM (El-o-heem). Give the Grade Sign of Fire: raise the arms above the head and join the hands, so that the tips of the fingers and of the thumbs meet, formulating an up-pointing triangle.

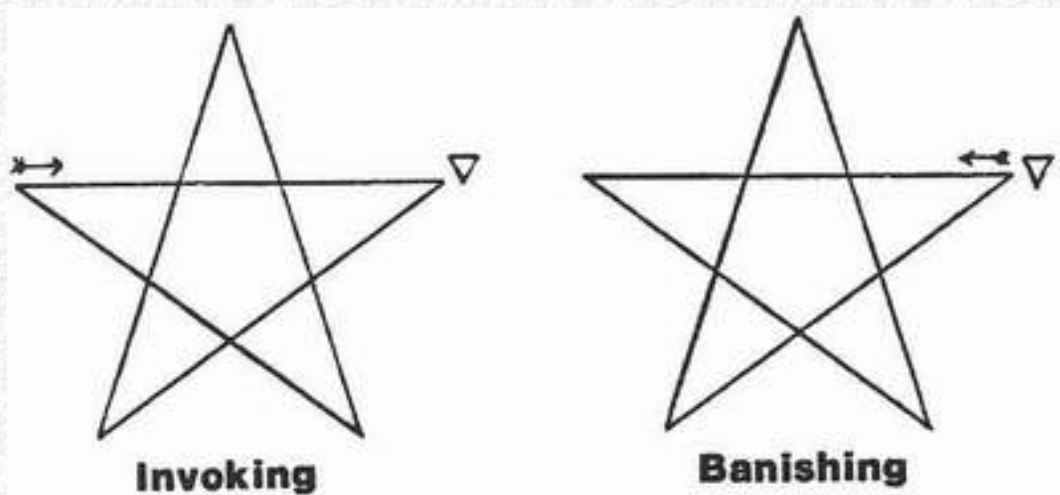
## The West Point

a. Make the equilibrated Passive Pentagram of Spirit, whilst vibrating Hcoma (Ha-co-ma).



Make the Sign of Spirit  in the pentagram whilst vibrating AGLA (Ah-gla). Give the Sign of the Portal (as at the East Point).

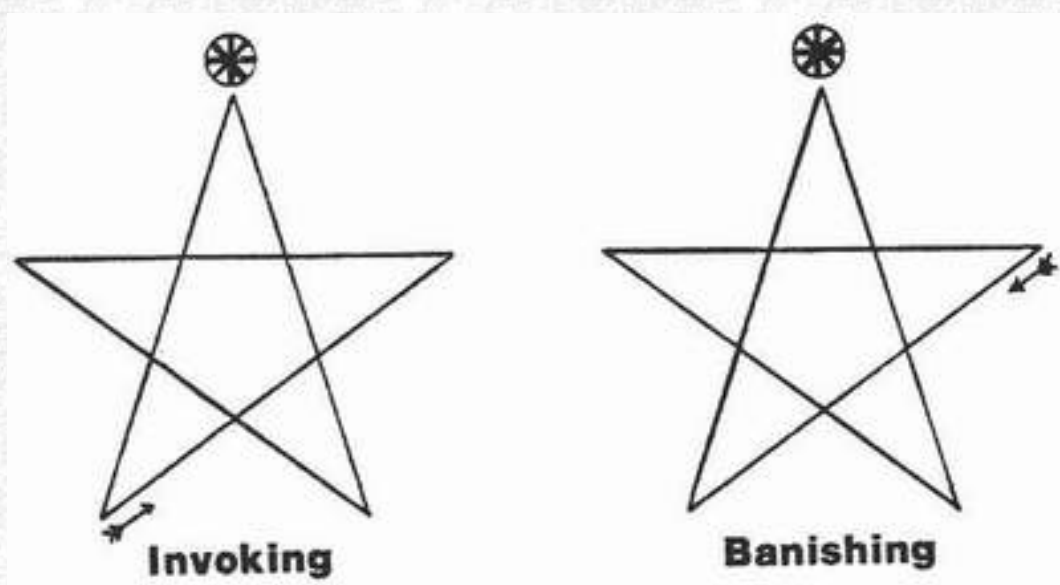
b. Make the Invoking Pentagram of Water, whilst vibrating Empeh Arsel Gaiol (Em-peh Ay-ar-sel Gay-ee-ol).



Make the Kerbuic Emblem of Water  in the pentagram whilst vibrating EL (El). Give the Grade Sign of Water: raise the arms till the elbows are on a level with the shoulders, bring the hands across the chest, touching the thumbs and tips of fingers so as to form a triangle apex downwards.

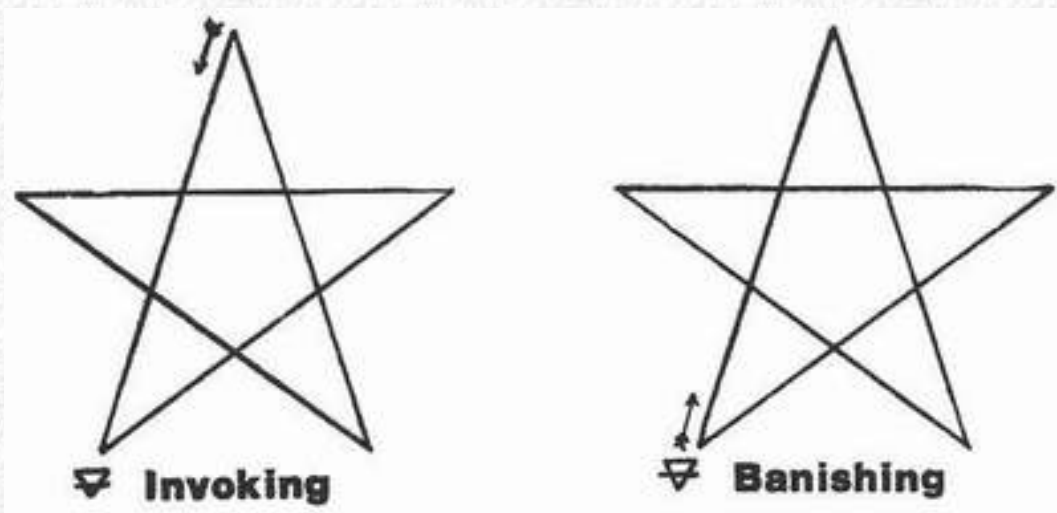
### The North Point

a. Make the equilibrated Passive Pentagram of Spirit, whilst vibrating Nanta (Nan-taa).



Make the Sign of Spirit  in the pentagram whilst vibrating AGLA (Ah-gla). Give the Sign of the Portal (as at the East Point).

b. Make the Invoking Pentagram of Earth, whilst vibrating Emor Dial Hectega (Em-or-r Di-a-l Hec-tay-gah).



Make the Kerubic Emblem of Earth  in the pentagram, whilst vibrating ADNI (Ah-doh-nai). Give the Grade Sign of Earth: advance the right foot, stretch out the right hand upwards and forwards, the left hand downwards and backwards, the palms open.

3. Invocation of the Archangels (as in the Lesser Ritual of the Pentagram).

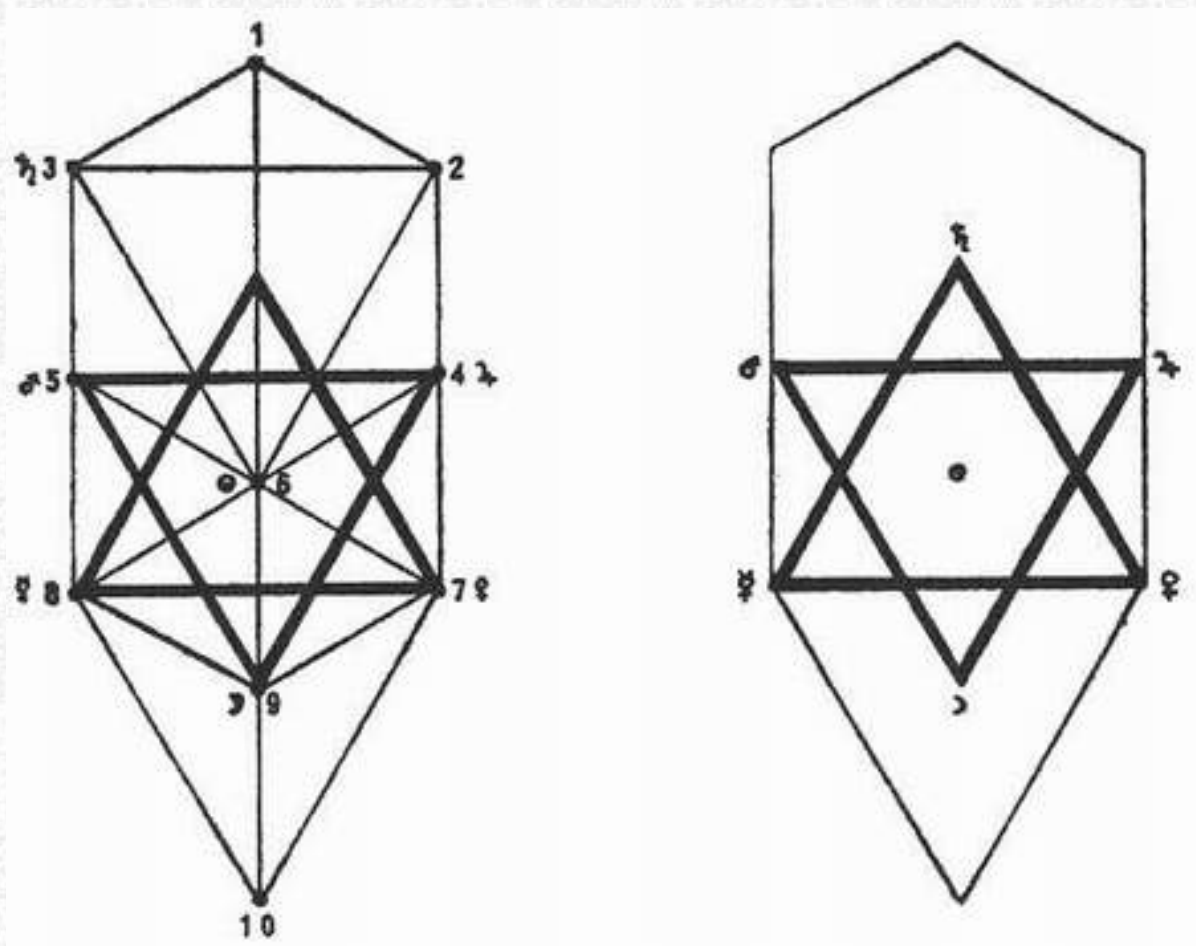
4. Qabalistic Cross (as in the Lesser Ritual of the Pentagram).

## Appendix II - Hexagram Rituals

### The Hexagram

As the pentagram is the symbol of man or of the four elements surmounted by the fifth, Akasha, so the Hexagram is the symbol of the universe, the double interlaced triangles, the Star of David. Again just as the pentagram is referred to the elements, so the hexagram is referred to the seven planets, and to the letters of the seven lettered name ARARITA. This divine name is made up of the initial letters of the Hebrew sentence: 'One is his beginning. One is his individuality. His permutation is one.'

The method of attribution of the planets to the hexagram is seen simply by placing the hexagram on the glyph of the Tree of Life, so that the path between Chesed and Geburah coincides with the base of the inverted triangle, whilst the base of the upright triangle coincides with the path between Netzach and Hod. The lower point then falls on Yesod and the upper point falls in Daat. Superimposed on the Tree of Life it looks something like this:



The Hexagram's planetary attributions are then obvious.

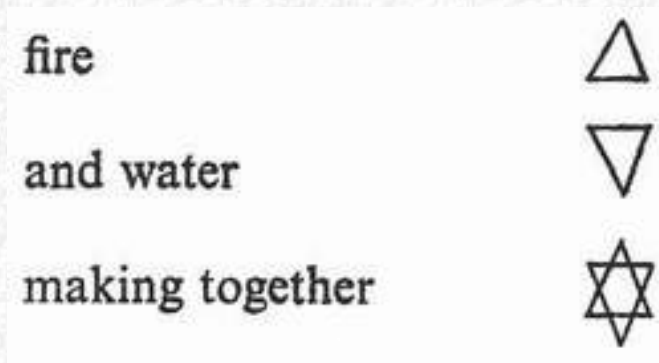
The colour correspondences of the Hexagram (in the Queen's Scale) are:

| <i>Point of the Hexagram</i> | <i>Planet</i> | <i>Colour</i> |
|------------------------------|---------------|---------------|
| Upper point                  | ♄ Saturn      | black         |
| Lower point                  | ♁ Moon        | purple        |
| Upper right-hand point       | ♃ Jupiter     | blue          |
| Lower right-hand point       | ♀ Venus       | green         |
| Upper left-hand point        | ♂ Mars        | red           |
| Lower left-hand point        | ☿ Mercury     | orange        |
| Centre                       | ☼ Sun         | gold          |



Note that the uppermost point although falling on Daat, is in fact attributed to Saturn, the only planetary attribution of the Supernal Triad, (6) above Daat.

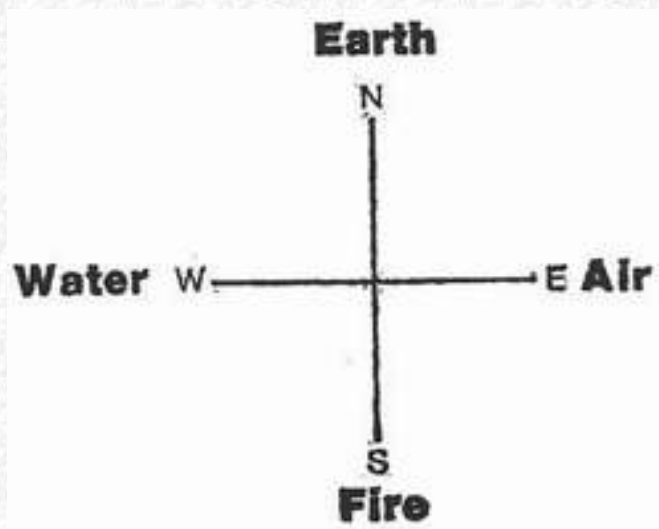
The hexagram is formed of two separate triangles,



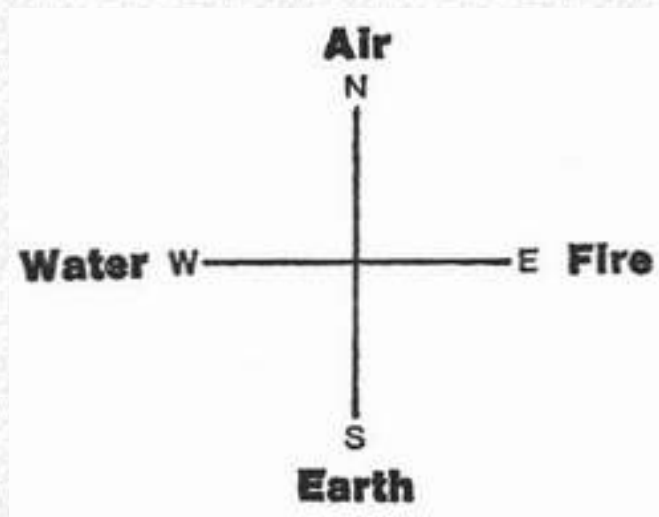
All invoking hexagrams are traced clockwise, and all banishing hexagrams are traced anti-clockwise.

[6] The Supernal Triad are the three Sephiroth, Kether, Hokmah and Binah. Daat was traditionally an abortive production of the latter two, but in this context also represents Binah, to which Saturn is ascribed.

A different attribution of Cardinal Points to Elements is used in the Hexagram Rituals. Unlike the Pentagram Rituals which use:



the Hexagram Rituals use the Zodiacal attributions of:

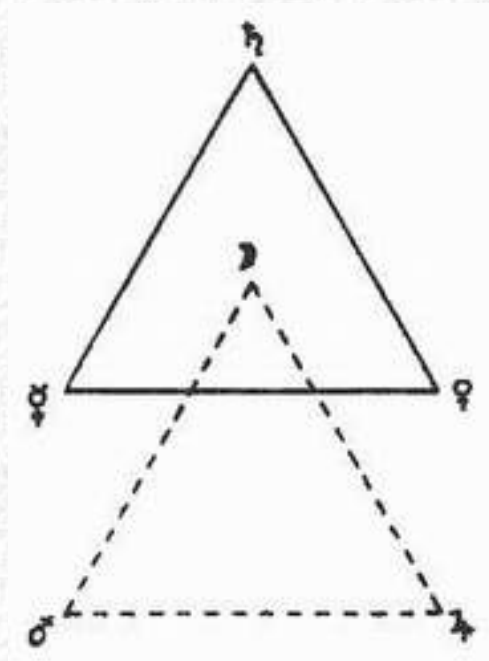


The Hexagrams of Saturn  may be used in general and comparatively unimportant operations, even as the Pentagrams of Earth are used in the Lesser Ritual of the Pentagram.

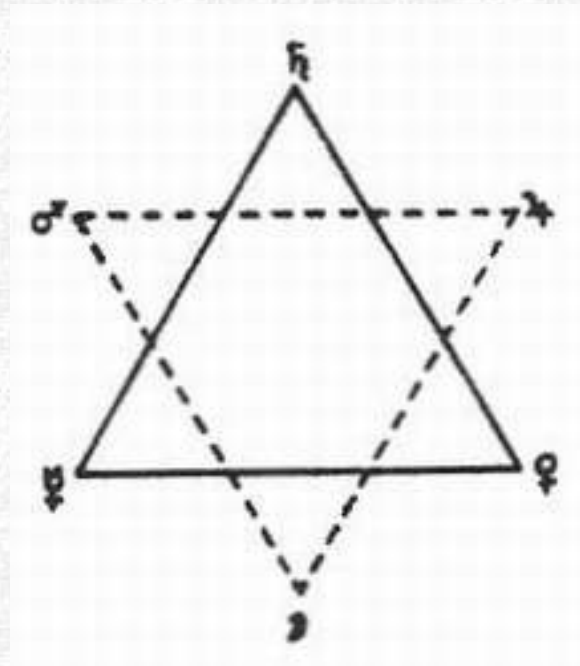
Begin at the angle of the planet under whose regimen you are working, inscribing clockwise to invoke, reversing the direction to banish.

For the Lesser Ritual of the Hexagram, the disjointed forms are used as shown overleaf.

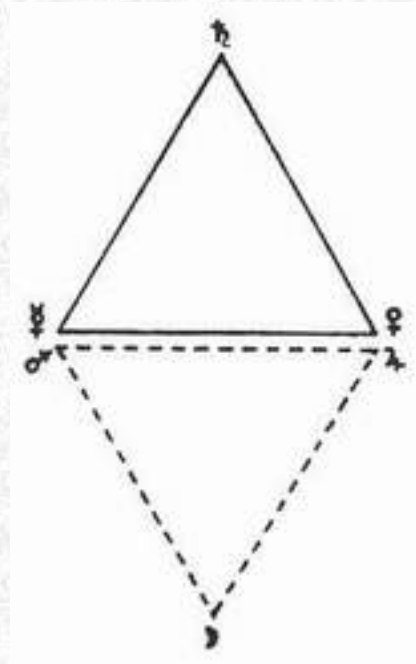
Thus, in the East (Fire - Zodiacal attribution)



in the South (Earth - Zodiacal attribution)



in the West (Air - Zodiacal attribution)



In the North (Water - Zodiacal attribution)



In all Rituals of the Hexagram, as in those of the Pentagram, first complete the circle of the place. Do not trace an external circle round each Hexagram itself unless you want to confine the force, as in charging a talisman.

### **The Lesser Ritual Of The Hexagram**

The Lesser Ritual of the Pentagram should be performed before this ritual is commenced. There are three Points in this Ritual:

1. Analysis of INRI.
2. Inscription of the Hexagrams.
3. Analysis of INRI.

After completing the circle of the place of working, stand facing the East, feet together, left arm at your side with the right arm across the body, holding the Dagger or Wand vertically in front of you.

#### **1. Analysis of INRI**

Extend your arms in the form of one crucified (the Sign of Osiris Slain) and say:

'Yod Nun Resh Yod' (pronounce as spelt)

L. Keep left arm extended, stretch right arm vertically upwards, bow head towards left arm (the Sign of the Mourning of Isis) and say:

'Virgo, Isis, Mighty Mother'

V. Raise the arms making a V above the head, which is thrown back, (the Sign of Apophis and Typhon) and say:

'Scorpio, Apophis, Destroyer'

X. Cross the arms on the breast, and bow the head (the Sign of Osiris Risen) and say:

'Sol, Osiris, Slain and Risen'

Gradually raise your arms, saying:

Isis, Apophis, Osiris

When your hands are fully extended upwards raise your head as though looking upwards at the Sun and say:

I.A.O. (pronounced Eee-ay-ooo)

Repeat the L V and X signs, saying as you do so:

'L-V-X - LUX - LIGHT'

Fold hands on breast, bow head and say:

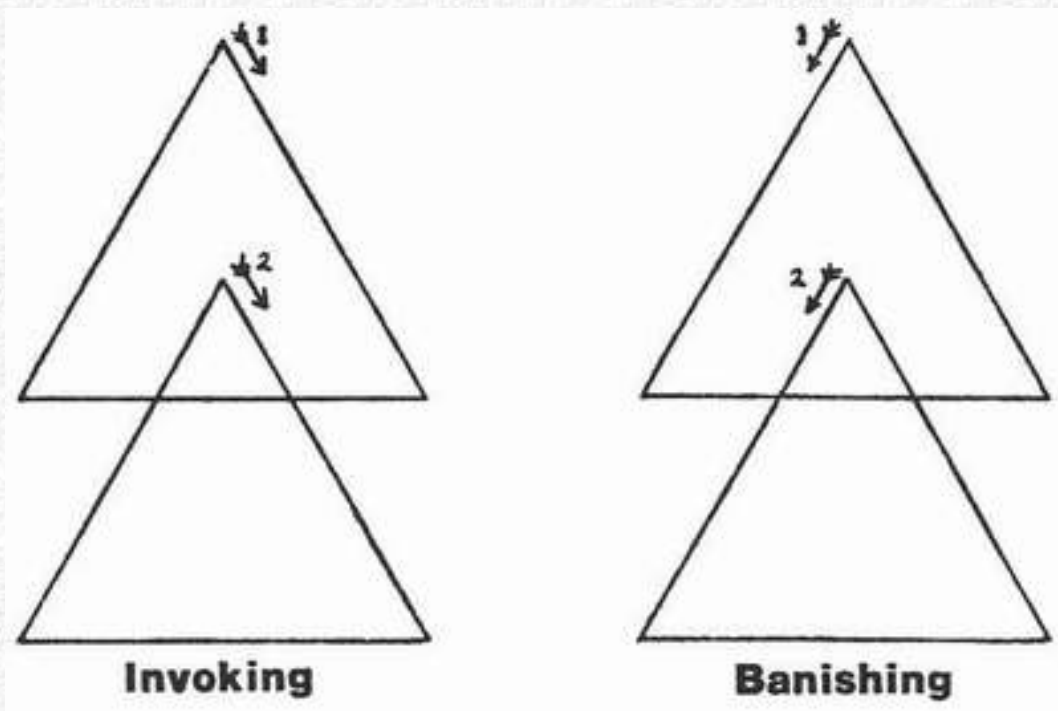
The Light of the Cross'.

## **2. Inscription of the Hexagrams**

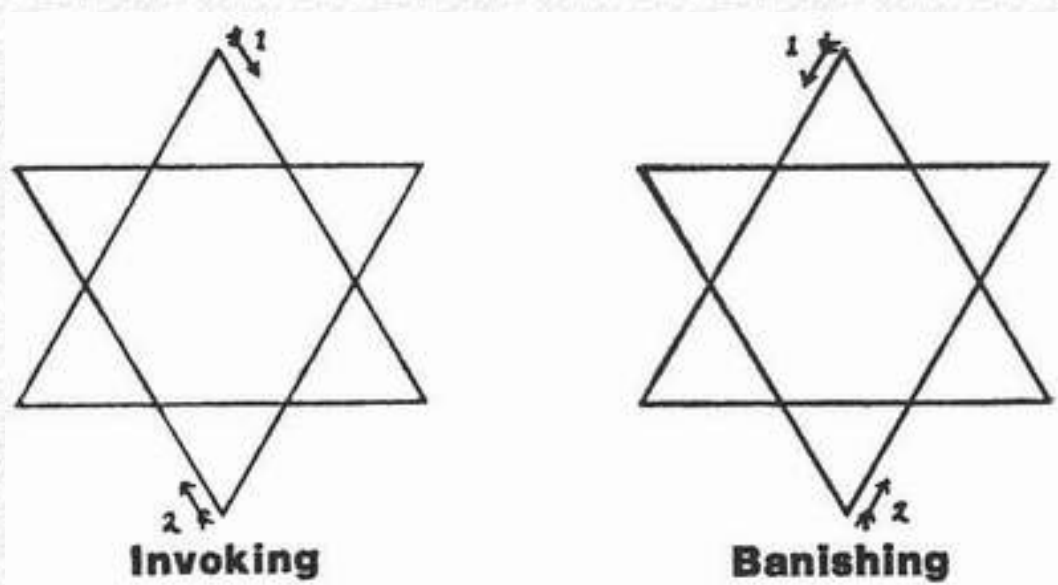
a. With the magical weapon trace the Hexagram of Fire in the East, saying, as you bring the Weapon to the centre of the Hexagram, ARARITA (pronounced as written but extend the word as long as possible on one breath).

When vibrating ARARITA take a deep breath, then a pace forward with the right foot. Raise the arms towards the quarter, palms an inch or so apart, and project the word between your hands, using the full breath to vibrate it.

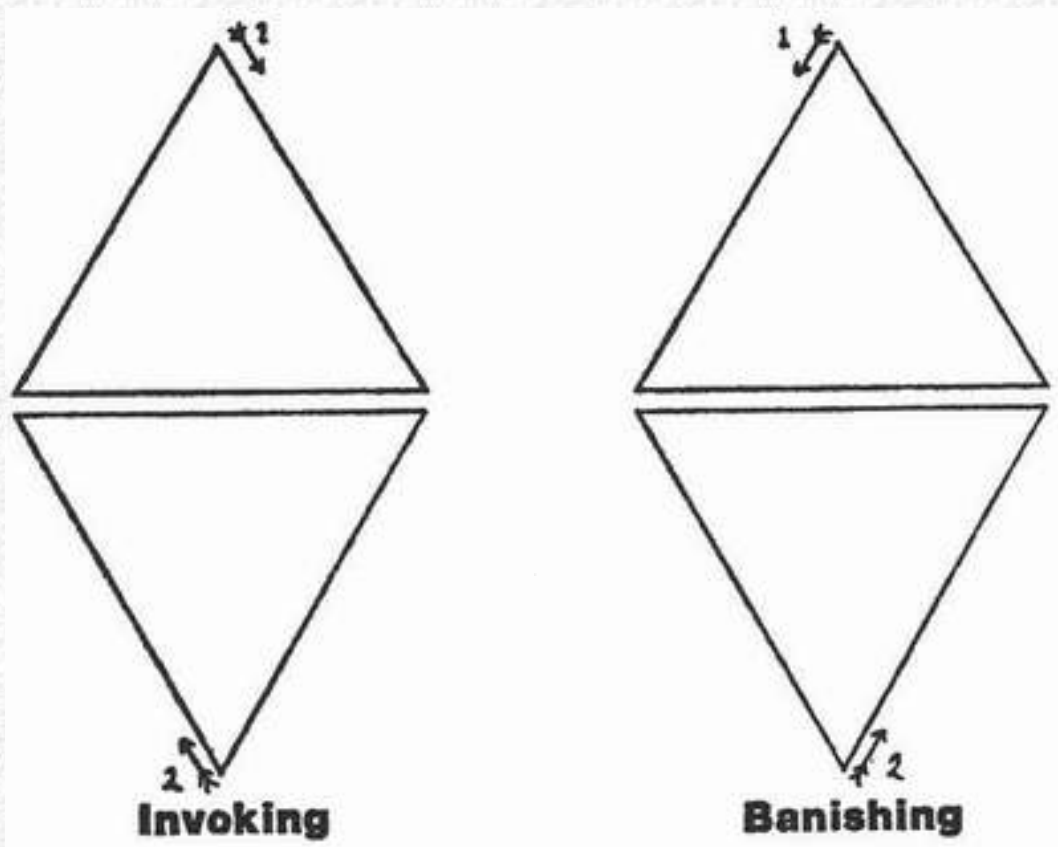




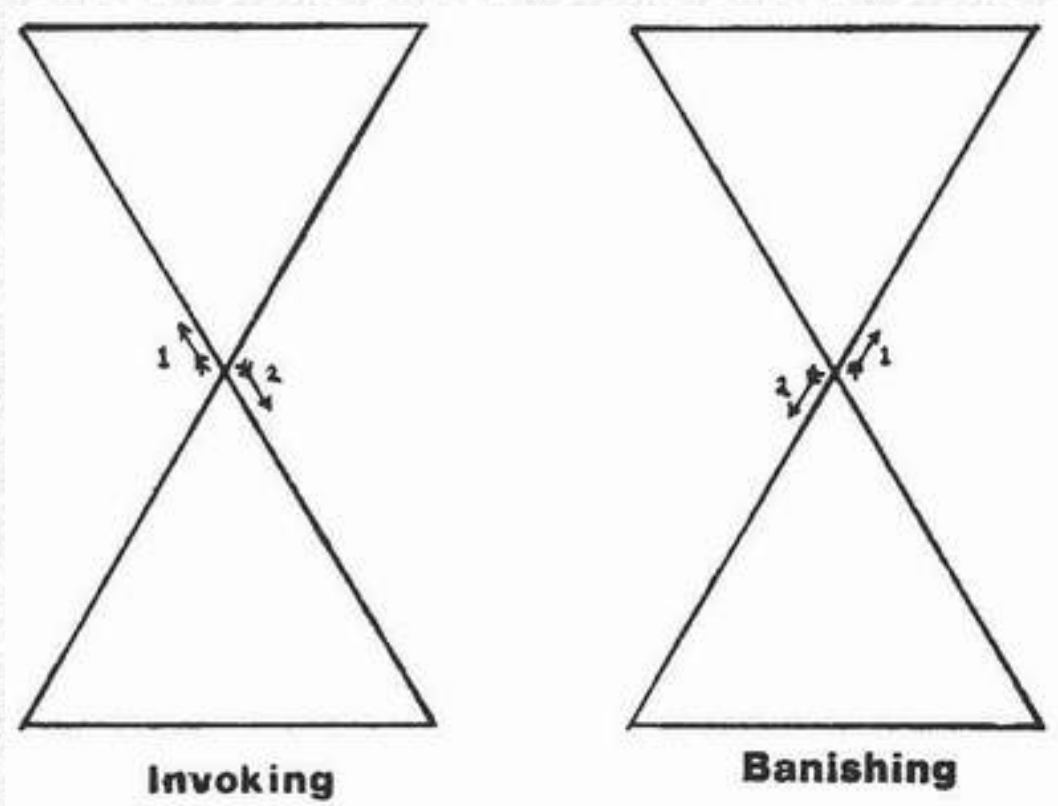
b. Trace the Hexagram of Earth (or Saturn) in the South, vibrating ARARITA.



c. Trace the Hexagram of Air in the West, vibrating ARARITA. This Hexagram is like that of Earth, but the bases of the triangles coincide, forming a diamond.



d. Trace the hexagram of Water in the North, vibrating ARARITA. This hexagram has the lower triangle placed above the upper, so that their apexes coincide.

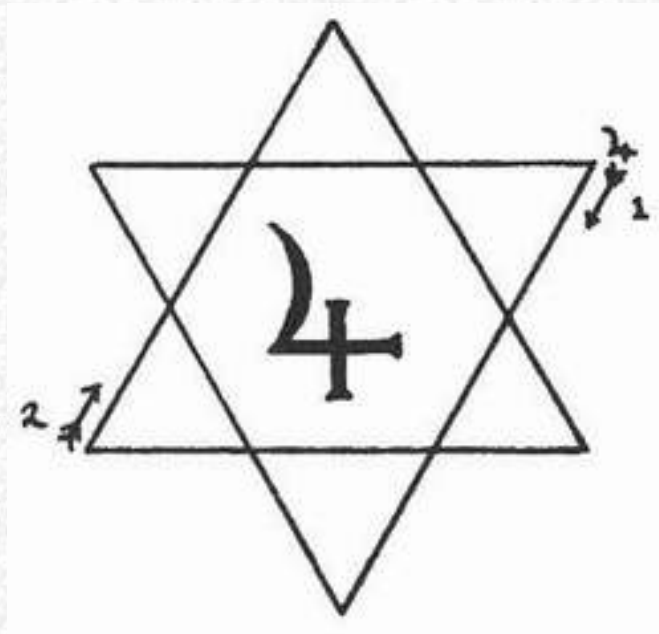


### 3. Analysis of INRI

Repeat section 1.

## More About Hexagrams

To invoke or banish planets or zodiacal signs, the Hexagram of Earth alone is used. Draw the hexagram, beginning from the point which is attributed to the planet you are dealing with. Thus to invoke Jupiter, begin from the upper right-hand point of the ▽ triangle, inscribing the line clockwise, and complete; then trace the ▲ triangle from its lower left-hand point and complete. Trace the astrological sigil of the planet in the centre of your hexagram.

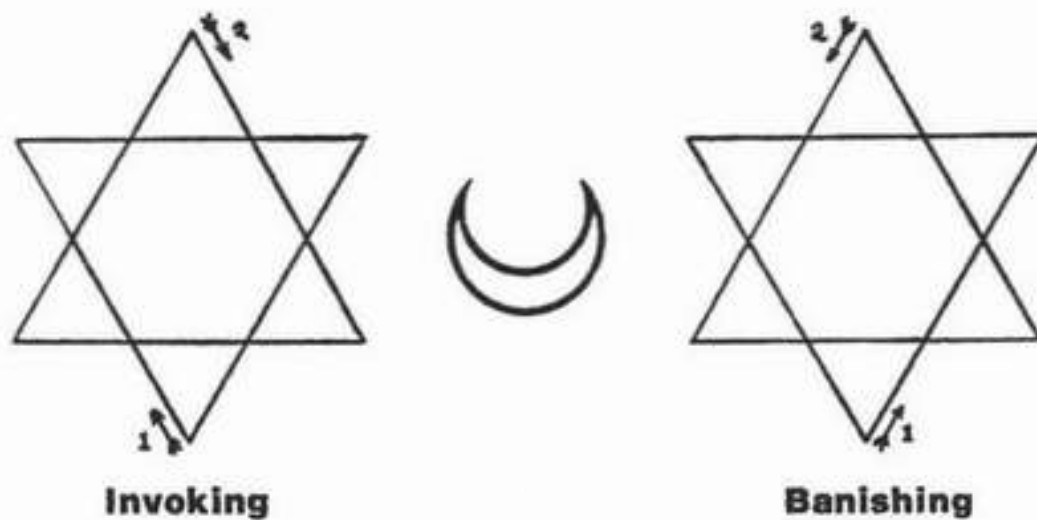


The tracing of the hexagram always commences from the point attributed to the planet concerned, and the second triangle is commenced from the opposite point. For example, an invoking hexagram of Saturn is inscribed clockwise, commencing at the point of Saturn (the uppermost point). When the first triangle has been completed, the second triangle is commenced from the opposite point (the lowermost point), and also inscribed clockwise.

After the hexagram has been traced, the sign of the planet to which it is attributed is then inscribed in its centre.

The following are the planetary hexagrams:

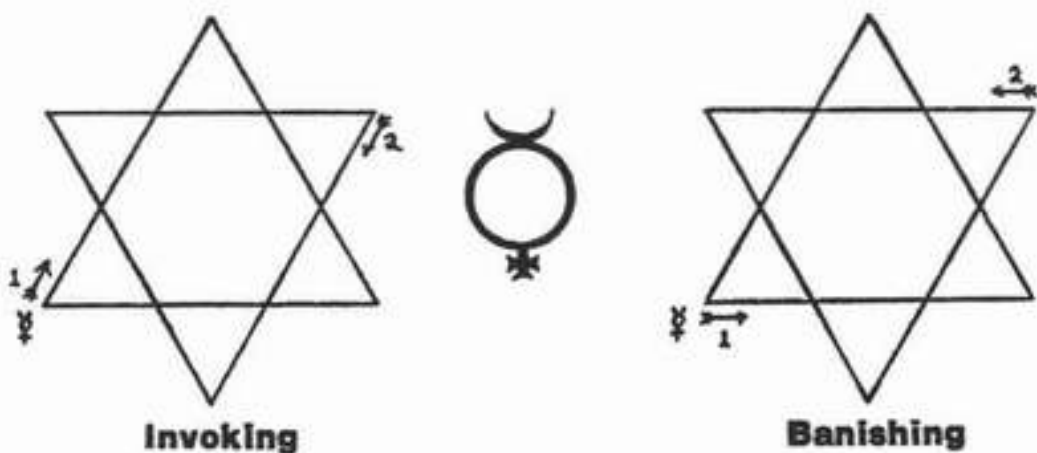
### Hexagrams of the Moon



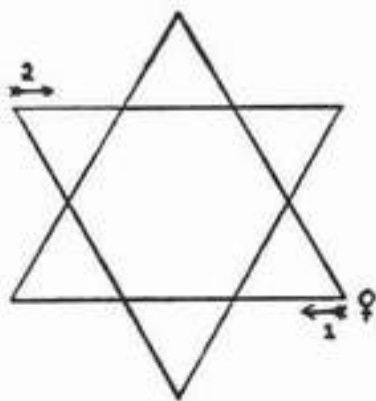
When inscribing the symbol of the moon be careful to use ☾ if the moon is in her increase, but ☾ if she is in her decrease, the latter representing restriction, and therefore not a good time to work moon invocations unless restriction is the desired end. At full moon, use (O) but at new moon use ●.

If the lunar hexagrams are used for the invocation or banishing of Cauda or Caput Draconis, use ♀ and ♂ respectively, otherwise proceeding as you would for a lunar hexagram. Bear in mind that ♀ is a malefic, and it is inadvisable for the beginner to work with this point, or in fact to deal with either Cauda or Caput Draconis during an eclipse.

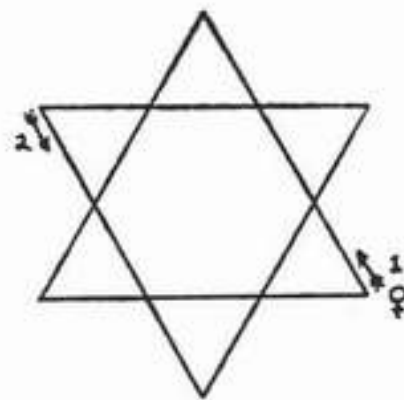
### Hexagrams of Mercury



*Hexagrams of Venus*

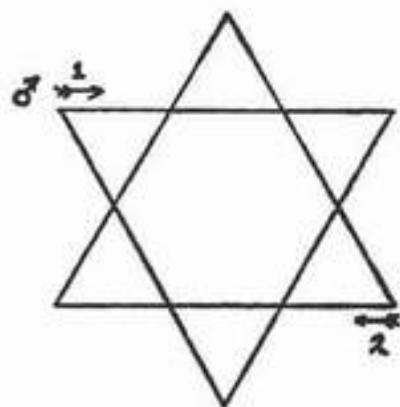


**Invoking**

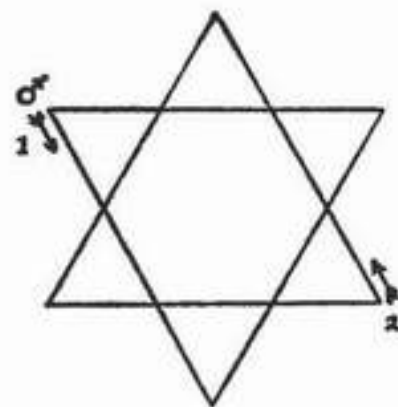


**Banishing**

*Hexagrams of Mars*

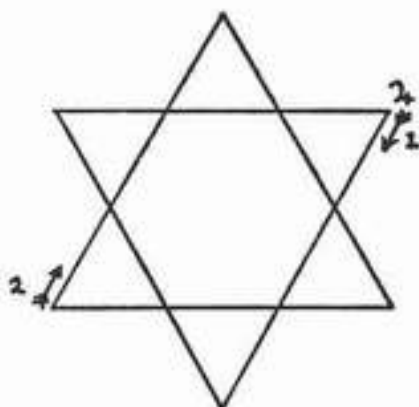


**Invoking**

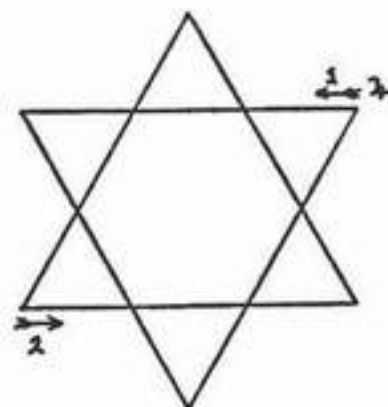


**Banishing**

*Hexagrams of Jupiter*



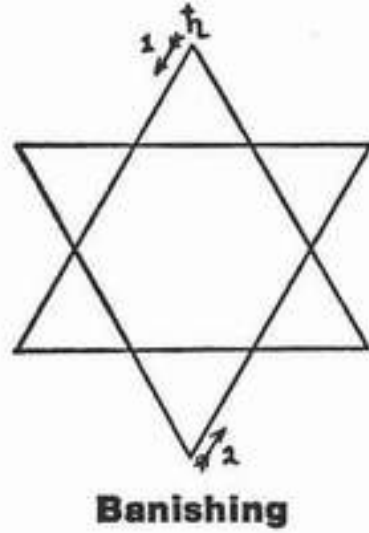
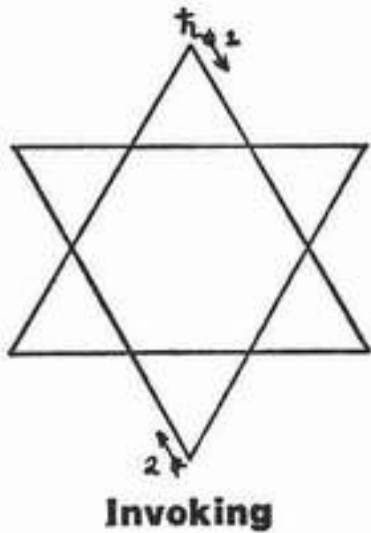
**Invoking**



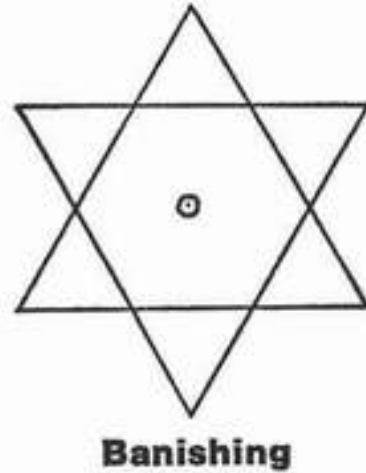
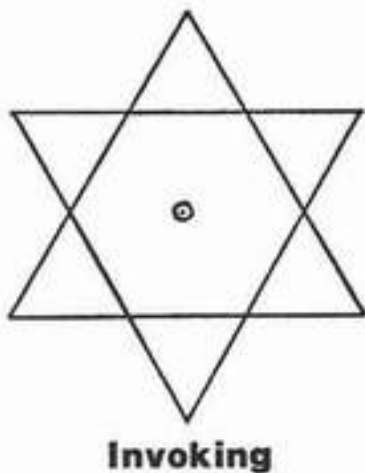
**Banishing**



### *Hexagrams of Saturn*



### *Hexagrams of the Sun*



For solar hexagrams, the problem arises that no point on the hexagram itself is actually ascribed to the Sun, and it used to be Golden Dawn practice to inscribe successively all six of the other planetary hexagrams, thus 'generating' a solar hexagram. However, in practice it is much more practicable to inscribe a circle and then whilst placing a point in the centre of the circle, visualize a completely formed hexagram being projected from the palm of the hand and enlarging in size as it moves away from the practitioner until it takes its place around the inscribed circle.

The Planetary Hexagram can be used to:

1. Invoke the forces of one particular Planet. When using them for this purpose turn towards the quarter of the Zodiac where the planet is situated at the time of invocation. For this purpose you must construct an astrological chart of the heavens for the time of the operation.

First, perform the Lesser Banishing Ritual of the Hexagram, being careful to trace all the hexagrams from the angel of the Planet required.

Then turn to the quarter of the planet in the Heavens and trace its invoking Hexagram. Simultaneously, vibrate ARARITA together with the Godname ascribed to that planet (for which see Chapter Eight).

This is then followed by the invocation of the appropriate Angels or Planetary Spirits.

2. Invoke Zodiacal forces. Use the same approach as outlined above, using the hexagram of the planet most consonant with the Zodiacal Sign concerned, and inscribe the Zodiacal sign rather than the planetary Kerubic Emblem.
3. Invoke the planetary aspect of Sephirothic forces, or as an opening to a Sephirothic working. If you are dealing with any of the Supernal Triad of the Sephiroth (that is Kether, Chokmah or Binah) use the Hexagrams of Saturn; for Chesed those of Jupiter, for Geburah those of Mars; for Tiphareth those of the Sun, and for Netzach those of Venus, and for Hod those of Mercury, and for Yesod and Malkuth those of the Moon. Then proceed as you would normally.

### **Appendix III - Middle Pillar Exercise**

1. Perform the Qabalistic Cross and Lesser Banishing Ritual of the Pentagram. (See Appendix I.)
2. (Kether) Stand facing east and visualize slightly above the top of the head a sphere, approximately a foot in diameter, effulgent with brilliant white light, radiating in all directions. When this sphere is sufficiently concrete for one to feel its presence, visualize a line of white light descending from it into the top of the head at the same time vibrating AHIH (pronounced Eh-he-yay).
3. (Daat) The descending shaft of light penetrates as far as the throat where it blossoms into a second sphere coloured a brilliant purple. As soon as this sphere has expanded sufficiently to enclose the throat you will vibrate YHVH Elohim (pronounced Ye-ho-wah El-o-heem).
4. (Tiphareth) The shaft of white light moves down through the body to the region of the solar plexus where it produces a brilliant golden sphere. Here one vibrates YHVH Aloah va-Daat (pronounced Ye-ho-wah El-o-ah va-Da-art).
5. (Yesod) The light shaft descends again to the region of the genitals where it generates a glowing purple sphere. The god-name to be vibrated at this point is Shaddai el Chai (pronounced Shah-dai El Chai - with the Ch sounding rather like the 'ch' in 'loch').
6. (Malkuth) The light then reaches the soles of the feet where it forms a large black sphere upon which the feet stand, rather in the same manner that the first sphere was above the head. The godname is ADNI ha-Aretz (pronounced Ah-don-ai ha Ah-retz).

### **Appendix IV - Ritual of the Rose Cross**

#### **The Rose Cross - A Ritual of Protection**

As soon as you start the serious practice of geomancy or, indeed, any other occult technique, it is likely that the invisible world, (or if you prefer a different terminology, certain factors in your own unconscious mind) will start interfering with your everyday life. This interference may take the form of

a series of odd coincidences, of inexplicable events, or even of the traditional mysterious 'bumps in the night'.

At first this sort of thing can be extremely stimulating - as Aleister Crowley once remarked there is a sort of satisfaction to be derived from being hit over the head by a spirit of whose existence one was previously unsure - but after a time it can become a bore. One of the purposes of the Rose Cross Ritual is to protect its user against just such outside interference; 'it encloses the aura', wrote Wynn Westcott '... it is like a veil. The Pentagrams protect, but they also light up the astral and make entities aware of you ... When much distracted use the Ritual of the Rose Cross to maintain peace.'

There are other reasons for using the ritual. It can be used, as will be explained later, to help others who may be in pain or difficulty and, as is said in one of the instructional documents of the Hermetic Order of the Golden Dawn, 'it is a call to another mode of consciousness and withdraws you from the physical. It is a good preparation for meditation and ... a form of Invocation of the Higher Wisdom which is helpful when solving problems or preparing for a difficult interview, or in order to be calm and strong to help another ... It is a protection against psychic invasion from the thoughts of others or from disturbed psychic conditions, such as there might be in a place charged with fear, where terrible things have happened.'

The ritual should be carried out as follows:

Light a stick of incense - an astringently scented variety of joss-stick, such as sandalwood is best; under no circumstances is it advisable to use the sickly-sweet perfumed 'co-respondent' varieties.

Go to the south-east corner of your temple and outline with your incense a large cross and circle thus:



The topmost point of the vertical component of the cross should extend from slightly above your head to a little below your solar plexus. The horizontal arm of the cross and the circle should be made proportionately.

Hold your joss-stick to the centre of your cross and say: YHShVH (pronounce Yeh-hesh-oo-ah)

With arm outstretched on a level with the centre of the cross, and holding the joss-stick go to the south-west corner of the temple, make a similar cross and circle and repeat the word (YHShVH) as before.

Move to the north-west corner of the temple, make cross and circle and repeat word as before.

Go to the north-east corner of the temple, make cross and circle and repeat word as before.

Return to the south-east corner, imagine that you see before you the first cross and circle and bring the glowing point of the joss-stick to the central point of the visualized cross.

Hold the joss-stick high and walk diagonally across the temple towards the north-west corner. Pause at the centre of the temple, make cross and circle above your head and repeat the word. Continue to the north-west point, imagining that you see before you the cross and circle you drew at that point, and bring the point of the joss-stick to the centre of the visualized cross.

Point the joss-stick downwards, retrace your steps towards the south-east, pause at the centre, make cross and circle towards the floor and repeat the word. Continue to the south-east, visualize the original cross and bring the point of the joss-stick to its centre.

Raising the joss-stick high above your head, return to the centre of the temple, visualize the cross you made above your head and repeat the word. Go to the north-east, visualize the original cross made there, bring the point of the joss-stick to its centre and repeat the word.

Walk round the temple in a clockwise direction, pausing at the visualized crosses in the north-west and north-east and repeating the word. When you reach the site of the original cross and circle in the south-east draw it again but larger; as you draw the lower part of the circle say the word as before, but as you draw the upper part say:

YHVShH (pronounce Yeh-hev-ash-ah)

Return to the centre of the temple, face east, and visualize the six crosses outlined around you in a protective network. Extend your arms in the form of one crucified (the Sign of Osiris Slain) and say:

'Yod Nun Resh Yod' (pronounce as spelt)

L. Keep left arm extended, stretch right arm vertically upwards, bow head towards left arm (the Sign of the Mourning of Isis) and say:

'Virgo, Isis, Mighty Mother.'

V. Raise the arms making a V above the head, which is thrown back (the Sign of Apophis and Typhon) and say:

'Scorpio, Apophis, Destroyer.'

X. Cross the arms on the breast, and bow the head (the Sign of Osiris Risen) and say:

'Sol, Osiris, Slain and Risen.'

Gradually raise your arms, saying

'Isis, Apophis, Osiris.'

When your hands are fully extended upwards raise your head as though looking upwards at the Sun and say:

'I.A.O.' (pronounced Eee-ay-ooo)

Repeat the L V and X signs, saying as you do so:

'L-V-X - LUX - LIGHT'

Fold hands on breast, bow head and say:

'The Light of the Cross.'

Visualize a stream of white light coming into existence above the crown of your head, pouring into your body - right down to your feet - and filling your body with energy. Say:

'Let the Light Descend'

as long as you continue this visualization which can be usefully extended to two or three minutes.

Thus ends this rite, perhaps a little forbidding at first sight but in practice easy both to perform and to commit to memory. Once you are quite familiar with it you can perform it in your imagination, visualizing your 'double' walking around the room, whilst your physical body remains seated.

If possible try to feel yourself acting out the rite from the position of your double, rather than just watching. Whilst doing this, the physical body should maintain a fairly deep rhythmic breath cycle. The climax of the ritual, the analysis of INRI should be done standing behind your physical body and the descent of Light should be seen as pouring into your physical body bringing peace and a deep sleep.

If you wish to carry out the rite for the benefit of someone else in difficulty or pain, modify the working by introducing into the centre of the room an astral image of the person concerned, affirming a strong connection between this image and the person. Call down the light as before, but direct it into the astral form of the person. At the close of the ceremony, bid the figure to return to the person it represents taking with it the peace of YHShVH.



To recap, the Rose Cross Ritual is a protection and a veiling which cleanses the place in which it is performed without stirring up and attracting surrounding astral entities, as do the Pentagram Rituals. At the same time, when combined with the analysis of INRI (also an integral part of the Hexagram Ritual) it is able to act as a channel for Light which can heal and bring rest.

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